THE KĀDAMBARĪ OF BĀṆA

[Pages 124-175]

(महाश्वेतावृत्तान्तः)

H. R. KARNIK, M. A.
V. D. GANGAL, M. A.

KARNATAK PUBLISHING HOUSE

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BĀṆA

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Critically Edited

WITH INTRODUCTION, TRANSLATION, NOTES
AND APPENDICES

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PREFACE

There has been a long-felt want of a really useful edition of Bāṇa's Kādambarī, portions of which the University of Bombay has been prescribing for the study of the Intermediate students in Arts for the last few years. The editions available in the market are more scholarly than useful and the students not conversant with Bāṇa's grandiloquent style find it very difficult to read his work independently. The difficulties of the students are manifold and even good students of Sanskrit Literature are bewildered at the sight of huge compounds and lengthy sentences. We have attempted in the following pages to meet the real needs of the average student and we hope that with our edition in his hands the average student can comfortably understand Bāṇa.

We have adopted a somewhat novel method in translating Bāṇa's lengthy sentences. We have cut them in smaller suitable and reasonable units and presented in the English translation short sentences. We feel that if some such method is not adopted, the English translation would appear cumbersome.

We are very thankful to our friend Mr. L. S. Deuskar, M. A., for the very useful help rendered by him from time to time. It was his continued assistance that has contributed considerably to the timely publication of this edition. Our special thanks are due to Mr. Mangesh Narayan Kulkarni, the proprietor of the Karnatak Publishing House and to the members of his staff for their efficiency and sincere co-operation. But for their help, this edition would hardly have seen the light of day. We also take this opportunity to thank our numerous other friends for the assistance they rendered and the encouragement they gave us.

Bombay,
31*st May*, 1939

H. R. KARNIK
V. D. GANGAL

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3. *Kādambarī*—ed. by Dr. Peterson.
4. *Kādambarī*—ed. by Mr. M. R. Kale.
5. *Śākuntalam*—ed. by Prof. A. B. Gajendragadkar.
6. *Swapnavāsavadattam*—ed. by Prof A. B. Gajendragadkar.
7. *Harṣacaritam*—ed. by Prof. A. B. Gajendragadkar.
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10. बाणभट्ट—by Mr. Parakhi.
11. *Nirnayasagar Edition of Kādambarī.*
12. कविपंचक—by Chiplunkar,

and many others.

CONTENTS

INTRODUCTION	vii–xxxv
TEXT	1–52
TRANSLATION	53–104
NOTES	105–231
APPENDIX I	233–244
APPENDIX II	245–247
APPENDIX III	248–250
APPENDIX IV	251–268

INTRODUCTION

1 Kathā and *Ākhyāyikā*

Kāvya in Sanskrit Literature can be safely divided into three parts—गद्य, पद्य and मिश्र. ("गद्यं पद्यं च मिश्रं च काव्यं त्रिविधैव व्यवस्थितम्" or "गद्यं पद्यं च मिश्रं च काव्यादि त्रिविधं स्मृतम्।".) Metre was never considered as the essential characteristic or requisite of काव्य for Indian writers have demonstrated that a charming काव्य could be written as much in verse as in prose or in a mixed form of prose and verse. Hence the three-fold classification of काव्य. The गद्यकाव्य which *Daṇḍin,* the author of काव्यादर्श defines as "अपादः पदसन्तानो गद्यम्" is further sub-divided into *Kathā* and *Ākhyāyikā.* Indian rhetoricians have tried to distinguish these two species of the गद्यकाव्य. In this they seem to have been guided by certain specific models before them. Thus *Rudraṭa* in trying to distinguish them seems to have had before his mind *Bāṇa's* "*Kādambarī*" and "*Harṣacaritam*". The former is regarded as an illustration of *Kathā* while the latter of an *Ākhyāyikā.* The following lines may help the student to form an idea about the principles which seem to have weighed upon the mind of the rhetoricians when they endeavoured to distinguish the *Kathā* from the *Ākhyāyikā.* (1) Both the *Kathā* and the *Ākhyāyikā* are narrative works and as such deal with narration. The person or the character who narrates the incidents, however, is not the same. *Kathā* is told either by the hero himself or by any other person while in an *Ākhyāyikā* the narrator is none else but the hero himself. To tell one's merits or demerits is not considered to be a fault here for the speaker is simply a recorder of events—Cf. (आख्यायिका) नायकेनैव वाच्या अन्या (कथा) नायकेनेतरेण वा। स्वगुणाविष्क्रियादोषो नात्र भूतार्थशंसिनः ॥". This, however, cannot be a hard and fast rule for we find that an *Ākhyāyikā* is also narrated by a person other than the hero. Cf. the following observation of *Daṇḍin.*

अपि त्वनियमो दृष्टस्तत्राप्यन्यैरुदीरणात्।
अन्यो वक्ता स्वयं वेति कीदृग्वा भेदकारणम् ॥

(2) An attempt is therefore made to find a distinction between the two on the ground of the metres employed in the two and the designations given to the sections or divisions of the two varieties of prose-compositions. The sections of an *Ākhyāyikā* are called

उच्छ्वासs while those of a *Kathā* are styled लम्भs. The metres employed in the former are वक्त्र and अपरवक्त्र while in the latter the आर्या metre mostly predominates. Here, again, *Daṇḍin* points out that a demarkation based upon these lines cannot be final since the author of a *Kathā* can as well name his sections as उच्छ्वासs or can employ वक्त्र and अपरवक्त्र metres in his composition in the same proportion as the आर्या one. Cf.

वक्त्रं चापरवक्त्रं च सोच्छ्वासत्वं च भेदकं
चिह्नमाख्यायिकायाश्चेत् प्रसङ्गेन कथास्वपि ॥
आर्यादिवत्प्रवेशः किं न वक्त्रपरवक्त्रयोः ।
भेदश्च दृष्टो लम्भादिरुच्छ्वासो वास्तु किं ततः ॥

(3) In view of this a third principle to distinguish the two kinds of compositions seems to have been discovered. This is based upon the nature of the subject-matter and the form or structure of the two. In the *Ākhyāyikā* we get in prose a detailed eulogy or panegyric on the poet's family while the author of a *Kathā* is satisfied with a brief metrical survey of the virtues of his predecessors. An *Ākhyāyikā* deals with some historical episode and the author has to stifle his imagination because he is mainly confined to the narration of historical facts and incidents. The *Kathā* on the other hand is a work of pure and simple imagination with only a grain of truth in it. ("आख्यायिकोपलब्धार्था। प्रबन्धकल्पना कल्पितवृत्तान्ता सत्यार्थाख्यायिका मता।" "प्रबन्धकल्पनां स्तोकसत्यां प्राज्ञाः कथां विदुः। परम्पराश्रया या स्यात् सा मताख्यायिका बुधैः॥"). The *Kathā* contains a fine plot which is skilfully unfolded much to the entertainment of the readers. "कथायां सरसं वस्तु गद्यैरेव विनिर्मितम्।". At the beginning there is a salutation in verse and at the same time a mention is made of the conduct of the villainous or the wicked. "आदौ पद्यैर्नमस्कारः खलादेर्वृत्तकीर्तनम्।". The *Ākhyāyikā*, however, is distinguished by certain catch-words which are deliberately introduced by the poet while in a *Kathā* there is the total absence of such literary (!) devices. In the one topics like the abductions of a damsel, description of a battle etc. are introduced whereas there are no such topics in the other. *Daṇḍin*, however, fails to honour this topical distinction for he remarks—

"कन्याहरणसंग्रामविप्रलम्भाद्युदयः
सर्गबन्धसमा एव नैते वैशेषिका गुणाः ॥

Though we notice that an attempt is thus made to distinguish the one species of गद्यकाव्य from the other, it must be remarked that the

distinction is merely academic or theoretical and too subtle to be observed in practice. One and the same composition can easily be recognised as an illustration of both the kinds of prose-compositions. *Daṇḍin* himself admits this for he observes

" तत्कथाख्यायिकेत्येका जातिः संज्ञाद्वयाङ्किता । "

Kathā and *Ākhyāyikā*, according to him, constitute but one species denoted by two names. *Daṇḍin* ultimately leaves the problem of naming one particular piece of prose-composition either as a *Kathā* or an *Ākhyāyikā* to be solved or decided by the author himself. He may style his narrative work as a *Kathā* or an *Ākhyāyikā*. At the same time it should be remembered that the '*Kādambarī*' of *Bāṇa* and the '*Vāsavadattā*' of *Subandhu* have been quoted as illustrations of *Kathā* while the historical romance viz. the '*Harṣacaritam*' of the former author has been often mentioned to illustrate the *Ākhyāyikā* type of prose-composition.

II ***Subandhu*** and ***Bāṇa.***

Bāṇa is one of the very few Indian writers whose names have been written in golden letters in the corridors of Sanskrit Literature. The reason is not merely the excellent character of his romances and the poetic ability that he had displayed therein but also the data which he provides to fix the date of certain authors that preceded him. In his introductory stanzas to his "*Harṣacaritam*" he mentions the great author of the '*Mahābhārata*,' the lyric poet *Śātavāhana*, the epic writer *Pravarasena*, the dramatists *Bhāsa* and *Kālidāsa*, the story-teller *Guṇāḍhya*, the prose-writers *Bhaṭṭāra Haricandra* and the author of '*Vāsavadattā*' and lastly *Ādhyarajā* about whom nothing much is known and who has given enough food for the orientalists to record serious misapprehensions regarding the very existence of a person of that name if not to talk of the place where he lived and the work or works which he wrote. The author of the '*Vāsavadattā*' has been highly praised by *Bāṇa* in the stanza कवीनामगलद्दर्पो नूनं वासवदत्तया । शक्त्येव पाण्डुपुत्राणां गतया कर्णगोचरम् ॥ A question now arises whether this is a reference to *Subandhu*, the author of the extant *Vāsavadattā* or to some other person who wrote a work of that name—a work which is now lost to us. It is difficult to decide the question one way or the other. The data about the life of *Subandhu* is too meagre. In the 13th stanza of his introduction to '*Vāsavadattā*,' he calls himself सुजनैकबन्धु

which is regarded by some as giving a personal touch but the expression may as well be interpreted as 'an intimate of none but the virtuous'. Another tradition makes him the nephew of Vararuci ('श्रीवररुचिभागिनेयः'). According to another story he was by birth a Kaṣmirian Brahmin. *Baṇa* has also left us in the dark regarding the author of the *Vāsavadattā*,' This scanty data about the life of *Subandhu* cannot lead us any further to decide the problem we are at present tackling. There are some references to *Subandhu's* name both in the Literature and the Inscriptions. *Vākpati* says of himself " He takes pleasure in the poetry of *Bhāsa*, *Kālidāsa*, *Subandhu* and and *Haricandra*," (Gaudavaha, V. 800). *Vāmana* quotes *Vāsavadattā* in his work. The author of an Inscription dated 808 A. D. endeavours to imitate the style of the *Vāsavadattā*" (Cf. Kielhorn—'Epigraphia Indica' 6, 239 ff.) In latter times also *Subandhu* has been praised as the first poet. It appears from these references to his name that *Subandhu* was recognised as a celebrated authority in the branch of literature founded by him and stars of the highest magnitude such as *Kavirāja*, *Rājaśekhara* etc. honoured him and eyed with awed suspense. *Subandhu* even now passes as the '*man of the fame of pun on every word*.' Owing to this unique contribution of his to enrich the treasures of Sanskrit Literature, Dr. Winternitz, Dr. Peterson, Mr. Chiplunkar and other orientalists believed that *Bāṇa* refers to this *Subandhu*, the author of the extant *Vāsavadattā* in the Harṣacarita stanza quoted above. Dr. Peterson, no doubt, sponsored just the opposite view in the Introduction to his edition of the '*Kādambarī*' where he observes—" For that after the graceful string of extravagant and indecent puns presented by the present *Vāsavadattā* and received with approval into the national Literature, a reversion should have been possible to the chastity, alike of sentiment and of diction, of *Bāṇa* and *Bhavabhūti* would be a literary miracle almost incredible." But this very Doctor who advocated the view that the *Vāsavadattā* praised by *Bāṇa* could not have been the 'worthless production now extant under that name,' had to revise his judgment later and came to believe that *Subandhu's* work is the same as the work of that name referred to by *Bāṇa* (see Peterson's Introduction to सुभाषितावली P. 133). These protagonists of the pro-*Subandhu* theory are inclined to accept the latter half of the 6th century as the *terminus a quo* of *Subandhu's Vāsavadattā* while they regard the date of *Bāṇa's Harṣacaritam* as its *terminus ad quem*.

But Prof. Gajendragadkar challenges this date of *Subandhu* in his scholarly Introduction to his edition of the *Harṣacaritam.* He is not prepared to admit *Subandhu* as the predecessor of *Bāṇa* but makes a very clever attempt to prove that *Subandhu* was the successor of *Bāṇa.* He advances the very sound theory that *Bāṇa* in the Introductory verse to his *Harṣacaritam* does not allude to *Subandhu's* *Vāsavadattā* which is definitely regarded as a *Katha* but to some *Ākhyāyikā* bearing that title but which is now unfortunately lost to us. He brings in the evidence of *Patañjali* to prove that an *Ākhyāyikā* of that name did exist at one time. In his opinion the position of the verse as it stands in the *Harṣacaritam* points out to the fact that *Bāṇa* refers to an *Ākhyāyikā* and not to a *Kathā*—a thing which clearly indicates that *Bāṇa* has some other work in his mind and not the *Vāsavadattā* of *Subandhu.* He further says that there is nothing in *Subandhu's* work that would merit the glowing encomium bestowed upon it by such a master of Sanskrit language as *Bāṇa.* Again, "*Subandhu* is so complete a slave to his mad ambition of pun on every word that he cares not an iota for his plot which is full of improbabilities and absurdities. *Subandhu* is a plagiarist out and out for there is indeed very little that can be called his own......" These are some of the many arguments advanced by the learned Professor in support of his contention. But this is only one side of the question. It has the other side as well and it is our concern here to summarise some of the arguments advanced by the stalwarts on the side of the pro-*Subandhu* theory.

The form of the stanza in which *Bāṇa* refers to the *Vāsavadattā* is true to the form of *Suhandhu's Vāsavadattā.* The puns on **वासवदत्तया** and **कर्णगोचरम्** cannot escape one's notice. Again, the motive of *Subandhu* in writing the book speaks for his priority over *Bāṇa.* *Subandhu* at the end of the introductory verses to his Romance has clearly stated that his aim in writing the book is not the clever working of the plot and the sifting of the material at his disposal but to indicate several wonders or miracles which a master of Sanskrit Language is capable of achieving. ("सरस्वतीदत्तवरप्रसादः चक्रे सुबन्धुः सुजनैकबन्धुः । प्रत्यक्षरश्लेषमयप्रबन्धविन्यासवैदग्ध्यनिधिर्निबन्धम् ॥") Prof. Gajendragadkar even admits that *Subandhu* has succeeded in giving to the Sanskrit world a treasury of puns, be they obstruse or unexalted. *Bāṇa*, on the other hand, thinks this punning-business as subordinate to the artistic working of the plot of his Romances and the successful

delineation of his characters. If *Subandhu* were to come after *Bāṇa* he would have certainly incorporated some of the beautiful shots from *Bāṇa's* Romances as he has definitely copied some from *Kālidāsa* and his other literary ancestors. On the contrary we get from him a composition known for its meagre quality and total absence of characterisation. At the same time it appears quite strange that *Bāṇa* the reputed author of the '*Kādambarī*' and the *Harṣacaritam* should so much extol the *Vāsavadattā* which is full of glaring faults. The plot of the Romance seems to have been worked out without any special effort on the part of the author with the result that it is of a mediocre type. *Subandhu* reveals a total lack of the knowledge of geography. His characters never speak and if at all they try to speak they give us long descriptive speeches which certainly appear to be unnatural and absurd. The fact that the lovers in the Romance of *Subandhu* partake of 'mute eloquence' when they are least expected to do so seems to be highly preposterous. If we compare the scene in the Vindhya-forest as described by *Subandhu* with the incidents of the eighth Act of the '*Mālatīmādhavam*' where also the lovers do not indulge in long speech, we will have to conclude that the latter is highly charming because the lovers there are not wholly mute. *Subandhu* has driven his lovers into slumber—and that too in broad day-light—because thereby alone his purpose has been achieved. This presented him with an opportunity of describing the **विप्रलम्भशृङ्गार** or love in separation. He was bent upon describing it and he did not mind sacrificing the working of his plot on the altar of his vain ambition. The Romance, again, is teemed with exaggerations, absurdities and episodes absolutely inconceivable. The dream of *Vāsavadattā* is in itself an absurdity for not only that she sees a very handsome youth in her dream but comes to know of his name and lineage there and then. The fight-episode is inconceivable. His ardent passion for exhibiting the powers of the Sanskrit Language has many a time landed him into digressions which are unmerited and unwanted. The sequel of the story again, is somehow worked up and surely betrays the hand of a second-rate poet for we cannot account in any way for the sudden appearance of *Makaranda* on the scene where the lovers are finally united. How could he trace the lovers to that region in the dense, impenetrable Vindhya-forest? This is beyond human ken. The silence of *Makaranda* about what happened in the capital of *Śṛṅgāraśekhara* after the hero had abducted the heroine is

certainly strange. *Subandhu* did not mind all this because his mission had come to an end with the description of the dreadful fight and therefore somehow brings the story to a close. *Subandhu* is the chief actor in the Romance. His work fails to delight critics of polished literary taste. On the whole *Subandhu* is a poet of meagre calibre. If this is so, why has *Bāṇa* so much praised him in the verse quoted above? This is because of *Subandhu's* **प्रत्यक्षरश्लेषमयप्रबन्धविन्यासवैदग्ध्यनिधित्व**. *Bāṇa* has evidently *Subandhu's fame of pun on every word* in mind when he wrote the verse. That *Bāṇa* has an admiration for such a composition is clear from his following observation in his Romance "**उत्कृष्टकविगद्यमिव विविधवर्णश्रेणीप्रतिपाद्यमानानेकनूनार्थसंचयम्**". This clearly shows that the author of the Romance is referring to the work of *Subandhu*. The subject-matter, the numerous descriptive passages—describing the rising and the setting of the Sun and the Moon, the seasons, the mountains—that run riot in his Romance indicate that *Bāṇa* had before his mind *Subandhu's Vāsavadattā* when he wrote his two Romances. *Subandhu* again, has utilised quite a number of familiar fairy-tale motives such as love in dreams, talking birds, magic steed which have been copied by *Bāṇa* also. To *Bāṇa* as well as to *Subandhu* long and unending descriptions of persons, high epithets, pictures of the night, the spring, are important in themselves. Both are adepts in the Kāvya-style but *Subandhu* is masterly in paranomasia. The puns, though they seem to be absurd to us, had charmed the then savants or Pundits. In the descriptions of nature the similes employed by *Subandhu* are almost inexhaustible. The endlessly long descriptions with infinitely long compounds are often intercepted by discourses in very short sentences. It is these excellences of *Subandhu* that induced *Bāṇa* to place him as a model before himself.

In spite of *Bāṇa's* debt to *Subandhu*, *Bāṇa* is appreciated and *Subandhu* meets with strong condemnation because *Bāṇa* avoided all the stylistic and structural faults of *Subandhu* and has skilfully succeeded in concealing his debt to him. *Subandhu's* work pales into insignificance before those of *Bāṇa* on account of the latter's merits and excellences. Both of them loved **श्लेष** or punning on words but to *Subandhu* it was the very essence of a prose-composition i. e. it was the end in itself while *Bāṇa* regarded it as subsidiary and indulged in it only occasionally. *Subandhu* sacrificed everything—

the plot, the characterisation, the rasas, perspicuity etc.—to achieve his goal viz., प्रत्यक्षरश्लेष etc. but *Bāṇa*, on the other hand, has thoroughly exploited the श्लेष for rendering his compositions more poetical and livelier. *Subandhu's* श्लेष is शब्दमय while *Bāṇa's* is अर्थात्मक in addition. To *Subandhu* सत्कविवचन was सुश्लेषवक्रघटनापटु while to *Bāṇa* it was स्फुरत्कलालापविलासकोमल. We find that they have done their best to bring out their respective point of view in their works. A comparison of any of their numerous descriptions would surely be instructive in this direction. As we find that *Bāṇa* has beaten *Subandhu* practically in every respect, we cannot but regard him as posterior to *Subandhu*. Otherwise we would have certainly seen some of the gracefulness that we notice in *Bāṇa's* Romances in the *Vāsavadattā*. *Subandhu* borrows from his predecessors. He would have certainly imitated the art and genius of *Bāṇa* had he come after him. We admit that what we have said so far is not *quite* conclusive. Our statements regarding the relation of *Bāṇa* and *Subandhu* need to be substantiated. What we want to point out is that the last word on the problem has not been said or written as yet.

Personal History.

It is quite essential and important for every student of *Bāṇa* that he should know something about the personal history of *Bāṇa*. Fortunately for us *Bāṇa* has himself given an account of a part of his life in his other work viz. *Harṣacharitam*. There are several other references to *Bāṇa* elsewhere in Sanskrit Literature; but his own account is certainly of much use.

Very few Sanskrit *literati* have left for posterity an account of their lives and literary pursuits. Even the great *Kālidāsa* has not cared to leave for us a detailed account of his life. We ought to be therefore indebted to *Bāṇa* for showing this 'courtesy' to posterity.

In the introductory verses to *Kādambarī* *Bāṇa* has mentioned some of his ascendants by name. *Kubera* was a *Vātsyāyana* Brahmin, respected by the entire world and several Gupta kings [Cf. बभूव वात्स्यायनवंशसंभवो द्विजो जगद्गीतगुणोऽग्रणीः सताम्। अनेकगुप्तार्चितपादपङ्कजः कुबेरो नामांश इव स्वयंभुवः ॥] He had a son called *Arthapati* who was also well-versed in the *Vedas* and performed several sacrifices. His son was called *Chitrabhānu*. This *Chitrabhānu* was the father

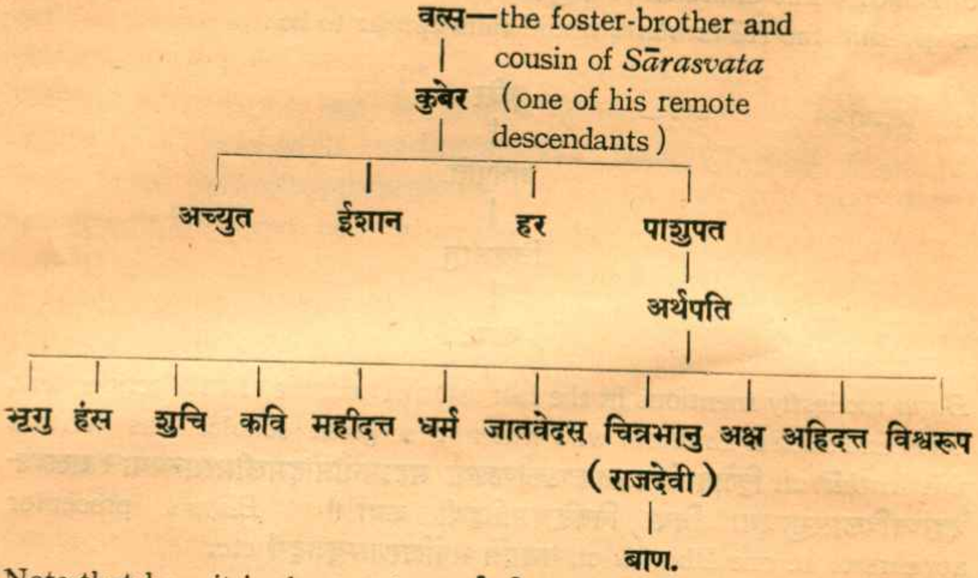
of *Bāṇa*. The omission of पाशुपत is rather strange. The genealogy as given in the *Kādambarī* would thus appear to be:

कुबेर
|
अर्थपति
|
चित्रभानु
|
बाण.

Baṇa modestly mentions in the last stanza in the Introduction that 'such and such a Brahmin who was not a great scholar has written this *Kathā*' cf. द्विजेन तेनाक्षतकण्ठकौण्ठ्यया महामनोमोहमलीमसान्धया । अलब्धवैदग्ध्यविलाससुग्धया धिया निबद्धेयमतिद्वयी कथा ॥ *Bāṇa's* preceptor appears to be one *Bharvu* cf. नमामि भर्वोश्चरणाम्बुजद्वयं etc.

In the *Harṣacharitam* we find a fuller account of *Bāṇa's* life. *Bāṇa* first narrates the account of the birth of *Sāraswata*; one of his remote ancestors who was born of the sage *Dadhīchi* from *Sarsawatī* the Goddess of learning. This *Sāraswata* was brought up along with her own son *Vatsa* by *Akshamālika*—wife of *Dadhichi's* brother. *Sāraswata* for the love he bore for his foster-brother taught him all the lores he himself possessed in virtue of his birth (he was the son of the goddess of learning) and established him in the place called *Prītikūṭa* in that district. As for himself he passed his life in asceticism. But *Vatsa* was the progenitor of the *Vātsyayana* race. [Cf. अथ सारस्वतो मातुर्महिम्ना यौवनारम्भ एवाविर्भूताशेषविद्यासम्भारस्तस्मिन् सवयसि भ्रातरि प्रेयसि प्राणसमे सुहृदि वत्से वाङ्मयं समस्तमेव सञ्चारयामास । चकार च कृतदारपरिग्रहस्यास्य तस्मिन्नेव प्रदेशे प्रीत्या प्रीतिकूटनामानं निवासम् ।] From this *Vatsa* emanated a huge line of successors [Cf. अथ तस्मात्प्रवर्धमानादिपुरुषजनितात्मचरणोन्नतिनिर्गतप्रघोषः ....प्रावर्तत विपुलो वंशः । यस्मादजायन्त वात्स्यायना नाम गृहमुनयः । ....तेषु चैवमुत्पाद्यमानेषु, संसरति संसारे, यात्सु युगेषु, अवतीर्णे कलौ, वहत्सु वत्सरेषु, व्रजत्सु वासरेषु अतिक्रामति च काले, प्रसवपरम्पराभिरनवरतमापतति विकासिनि वात्स्यायनकुले, क्रमेण कुबेरनामा वैनतेय इव गुरुपक्षपाती द्विजो जन्म लेभे ।] This *Kubera* had four sons called *Achuta*, *Iśāna*, *Hara*, and *Pāśupata*. *Pāśupata* had a son called *Arthapati*. This *Arthapati* had eleven sons of whom one was *Chitrabhānu*, the father of *Bāṇa*. *Bāṇa's* mother was *Rājadevi*.

Thus we have:—



Note that here it is shown that **अर्थपति** was the grandson (and not son) of *Kubera*. *Bāṇa* lost his mother while he was yet a child and he was fondled very much by his father (**जातस्नेहस्तु नितरां पितैवास्य मातृतामकरोत्।**). When *Bāṇa* was fourteen years old, his father too passed away. This led to *Bāṇa* going astray and choosing bad company. See how realistic is *Bāṇa's* description!—**संस्थिते च पितरि महता शोकेनाभिलिमनुप्राप्तो दिवानिशं दह्यमानहृदयः कथंकथमपि कतिपयान्दिवसानात्मगृह एवानैषीत्। गते च विरलतां शोके शनैः शनैरविनयनिदानतया स्वातन्त्र्यस्य, कुतूहलबहलतया च बालभावस्य, धैर्यप्रतिपक्षतया च यौवनारम्भस्य शैशवोचितान्यनेकानि चापलान्याचरन्नित्वरो बभूव।** *Bāṇa* then goes on to enumerate a long list of his companions who included several types of virtuous and viscious persons e. g. a snake-charmer, nuns, physician, goldsmith, artist, actor, dancing girl, chambermaid, juggler etc. No wonder that such company would not let him rest content with the home of his great forefathers. He left his house and went round various countries, visited several cities, palaces and universities. At long last he got tired of this wanderlust and went back to his sweet home. He was well received by his comrades and relatives and among them he was enjoying heavenly bliss. (**तत्र च चिरदर्शनाभिनवीभूतस्नेहसद्भावैः ससंस्तवप्रकटितज्ञातेयैराप्तैरुत्सवदिवस इवाभिनन्दिताभिगमनो बालमित्रमण्डलस्य मध्यगतो मोक्षसुखमिवान्वभवत्।**)

One day during summer, while *Bāṇa* was resting after finishing his meals, his half-brother, *Chandrasena* ushered in a courier who had brought a letter from *Kṛṣṇa*, the brother of King *Harṣa*. The

letter was a suggestion to go urgently to see Lord *Harṣa*. *Bāṇa*, though not without hesitation, accepted the suggestion and started for the capital next morning. Before setting out he performed all the due rites and took care to move his right foot first (प्रथमचलितदक्षिणचरणः।), On the first day he crossed the *Chaṇḍikā* forest and went to a village called *Mallakūṭā*. There he stayed with his brother and friend (हृदयनिर्विशेषेण भ्रात्रा सुहृदा च) *Jagatpati*. Next day he crossed the river *Bhāgīrathī*, and passed the night in a village called *Yaṣṭigrahaka*. On the following day, he reached *Harṣa's* camp near the town *Maṇi*.

He took his bath and food and late in the afternoon, he went to the palace-gate in the company of a eunuch called *Pariyātra*. They passed through a stable full of horses and when *Bāṇa*, struck with wonder, asked what the king did there, was told that that was the stable of the king's great elephant called *Darpaśata*. *Bāṇa* waited there for a long time and the door-keeper's admonition brought him round to his senses and so he went further to see king *Harṣa*. The king first received him with scant courtesy; but later showed him much favour.

After staying there for about four or five months *Bāṇa* returned home in the beginning of autumn. He was cordially greeted by his friends and relatives. One of his cousins requested him to narrate an account of *Harṣa's* life. *Bāṇa* promised to tell the next day a part of the long story of *Harṣa's* life which he thought would not be finished even in a hundred lives.

Thereafter starts an account of the great *Harṣa* with which we are not concerned here. The autobiography of *Bāṇa* here comes to an end. It will be noticed that *Bāṇa* has said nothing about what he did in his later life. He did not finish the whole of his *Kādambarī* which was completed by his son called *Bhūṣaṇa Bāṇa* or *Pulinda*. Cf. याते दिवं पितरि तद्वचसैव सार्धं विच्छेदमाप भुवि यस्तु कथाप्रबन्धः । दुःखं सतां तदसमाप्तिकृतं विलोक्य प्रारब्ध एव स मया न कवित्वदर्पात् ॥. It will, however, be seen from the *Uttarabhāga* of *Kādambarī* that *Bāṇa's* son was by no means inferior to his father.

Bāṇa's father-in-law was the poet *Mayūra*. *Mayūra* was suffering from leprosy and so composed a सूर्यशतक (a hundred hymns addressed to the sun) which is said to have relieved him from the disease. A legend says that *Bāṇa* once had a small quarrel with his wife who was very much vexed. He was requesting her again and again to be pleased. He said: गतप्राया रात्रिर्वरतनु शशी शीर्यत इव । प्रदीपोऽयं निद्रावश-

मुपगतो घूर्णित इव । प्रणामान्तो मानं त्यजसि न तथापि क्षणमहो...He fumbled at the end of the third foot and could not arrange the fourth one. *Mayūra*, as though, curious to know what was going on appeared there and suddenly recited the fourth foot viz. कुचप्रत्यासत्त्या हृदयमपि ते चण्डि कठिनम् I. This enraged *Bāṇa* and he gave him a curse that he would suffer from leprosy.

Besides, *Kādambarī* and *Harṣacharitam* *Bāṇa* has composed *Chaṇḍīśataka*—a collection of hundred stanzas propitiating goddess *Chaṇḍī*. He is also the author of a play named *Pārvatī-Pariṇaya*, the theme of which is the same as that of *Kālidāsa's Kumarsambhava*.

Bāṇa seems to have been a rich man. The description of his household in the *Harṣacharitam* is a case in point. Before he set out on his journey, he tells us, there was no need for him to go abroad either for acquiring learning or *amassing wealth*. He was a very learned man and was conscious about it when he was called भुजंग—He said—नार्हसि मामन्यथा संभावयितुमविशिष्टमिव । ब्राह्मणोऽस्मि जातः सोमपायिनां वंशे वात्स्यायनानाम् । यथाकालमुपनयनादयः कृताः संस्काराः । सम्यक् पठितः साङ्गो वेदः । श्रुतानि यथाशक्ति शास्त्राणि. etc. हर्ष० II. He was a devotee of *Śiva*. He praises the deity in the beginning of both of his works. He worshipped *Śiva* before he started on his journey to see *Harṣa*—Cf. देवदेवस्य विरूपाक्षस्य क्षीरस्नपनपुरःसरां सुरभिकुसुमधूपगन्धध्वजकलिविलेपनप्रदीपकबहुलां विधाय पूजां परमया भक्त्या etc. हर्ष० II.

The *Vātsyāyana* family was famous for its auspicious origin, learning and wealth. Winternitz, however, holds the opinion that the legend narrated by *Bāṇa* about his pedigree is a pure invention and not a statement of facts. It is not a legend handed down in the family but a myth. Dr. Winternitz observes: "This introduction corresponds to the usual preambles to the *Purāṇas* which as a rule begin thus:—A Ṛṣi appears in a circle of curious companions and on more or less protracted entreaties narrates the story. In an original manner *Bāṇa* has explained this kind of stereotyped Pauranic introduction in the narrative of autobiography". We do not propose to go in for a refutation of Winternitz's opinion but it is enough to say that we are in any case indebted to *Bāṇa* for leaving a clear account of his origin and early life—a thing which no other Sanskrit writer has cared to do.

The Date of Bāṇa.

The date of *Bāṇa* can be fixed without raising any sophisticated objections. Our ancient fore-fathers had crude and indifferent ideas

about history. They neglected it and refrained from keeping any historical record for the guidance of posterity. They not only did not occupy themselves with writing historical works but whenever they could induce themselves to write any work that made the nearest approach to history, they omitted just the facts and events which would have enabled a student of ancient Indian History to reconstruct the lost glories of his '*Vaterland*'. *Bāṇa's* is no doubt a unique case. He has not only given a fuller account of himself but referred to a number of poets and works in his historical Romance. *Bāṇa* is, as though, a star shining brightly in the cloudy firmament of Indian chronology. Such a star indicates the presence of those other stars that unfortunately happen to be covered by clouds and fog. We infer from the presence of a bright star that others must have shone, are still shining and will twinkle in future howsoever great the opposition of the elements may be. *Bāṇa's* date has been rightly styled, 'the surest plank in the tottering structure of Indian chronology'. Although *Bāṇa* has given enough material in his '*Harṣacaritam*' to reconstruct his personal history, he has painfully omitted just the evidence which would have been quite valuable for fixing his age. The connotation of the term 'History' as we understand it, seems to be foreign to his mind. His work is only an apology for History for there is nothing in it that would go to prove as to when the book itself was written or when the events so magnificently described in it took place. We are forced to resort to some external evidence to settle amicably the question about his date. The famous Chinese traveller Hieun Tsang who undertook an extensive tour of this country in the 1st half of the 7th century and who assists in determining the age of many a writer in Indian Literature, supplies us with the necessary evidence in the present case. In his memoirs he refers to a very powerful king of Northern India, *Harṣavardhana* by name, who is definitely not different from king *Harṣa*, the patron of *Bāṇa*. The account of the Chinese traveller, no doubt, does not strictly tally with that given by *Bāṇa*; yet the many points of agreement that we notice between the two records are enough to prove the identification of the Chinese Traveller's *Harṣavardhana* with *Bāṇa's Harṣa*. *Harṣa* seems to have reigned over the whole of Northern India from 606 A. D. to 647 A. D. *Bāṇa* was fairly young when the king in his greatness patronised him. *Bāṇa* then, must have flourished in the first half of the 7th century. This date is further supported by writers of repute

referring to *Bāṇa* as an authority. *Kṣemendra, Ānandavardhana* who flourished in the 9th century, *Vāmana* who lived in the latter half of the 8th century, quote *Bāṇa* and his works. Some of the writers on rhetorics, who flourished from the 9th to the 12th century A. D. illustrate '*Harṣacaritam*' and '*Kādambarī*' as instances or specimens of *Ākhyāyikā* and *Kathā* respectively. It follows from this that from the 8th or 9th century A. D. *Bāṇa* and his works had acquired a place of prominence and were regarded authoritative by persons who passed as great authors. This must have taken some time. We can therefore, safely conclude that the 1st half of the 7th century is the probable date of *Bāṇa*.

The Sources.

After going through the whole of *Kādambarī* or even after rummaging its pages, one wonders whether the entire huge story is the creation of only one (or rather two as the latter part was written by *Bāṇā's* son) brain. This is certainly not impossible taking into consideration *Bāṇa's* wonderful fancy and his power of observation. But the fact appears to be the other way. Like Shakespeare *Bāṇa* is not creative and original. Shakespeare is said to have derived his plots from either Bocacio's Decameron or Holinshed's Chronicles but his art lies in the development of the scanty data available to him. The same can be said about *Kādambari*. *Bāṇa* and *Kālidāsa* derive their plots from the *Purāṇas* or current falubous stories. But out of the mist they create beautiful sunshine of wit and intellect.

Bāṇa seems to have derived his plot from the बृहत्कथा of गुणाढ्य. This work was written in the Paiśāchi language and not in Sanskrit. Unfortunately for us, the original work of गुणाढ्य is no more extant. We have, therefore, no means to scan and analyse the original story and compare it with *Bāṇa's Kādambarī*. However there are two Sanskrit versions of this lost work; one is बृहत्कथामञ्जरी of क्षेमेन्द्र and the other the कथासरित्सागर of सोमदेव. From the *Kathāsaritsāgara* we find that *Bāṇa* has closely followed the plot though the names in the two versions are different. As regards his abundant use of mythology *Bāṇa* seems to have drawn upon the eighteen *Purāṇas*. The difference between the *Kathāsaritsāgara* and *Kādambarī* is that the former is a mere running story, its interest lying in the gigantic plot and extraordinary occurrences while the latter is a great piece of literature. On every page of it is imprinted the great genius of *Bāṇa*, the representation of human passion. Dr. Peterson says that if the *Kathāsaritsāgara*

is like bones, then they are dry bones. These dry bones live: but it is because breath has entered into them, sinews and flesh have been covered up with skin. Herein then lies the difference'. Dr. Peterson translates a passage from the romance of Achiles Talins and shows certain analogies and descriptions, sentiments and ideas that are of constant occurrence in *Bāṇa* while no trace of them is found in the बृहत्कथा of गुणाढ्य. In conclusion he observes "I have merely to call attention to what appears to be a marked resemblance, and to the conclusion which it is possible to draw from that resemblance, if it be once granted, as I think it must, that the writers of Indian renaissance period were not outside the all-embracing influence of Greek letters". This statement is not of course, conclusive until the question of Greek influence in Indian romances is pursued further and therefore no definite conclusion can be drawn as yet.

Kādambarī, it is now clear, is based on a legend which we find in *Somadeva's Kathāsaritsāgara* (LVIX 22–178) and *Kṣemendra's Bṛhatkathāmañjarī* (XVI, 183 ff.). That *Bāṇa* knew the original बृहत्कथा of गुणाढ्य is evident from the following stanza which *Bāṇa* has inserted in his introductory stanzas at the beginning of हर्षचरितम्. The stanza runs

समुद्दीपितकन्दर्पा कृतगौरीप्रसाधना ।
हरलीलेव नो कस्य विस्मयाय बृहत्कथा ॥

This बृहत्कथा is none other than the famous work of गुणाढ्य written in Paiśāchi. This बृहत्कथा was before *Bāṇa's* eyes and that story is the skeleton of *Bāṇa's* great romance. For the story cf. Appendix I.

The Story.

It will be interesting to know succinctly the story of *Bāṇa's* great Romance viz. *Kādambarī*. It is very difficult for an average student to wade through the whole of *Bāṇa's Kādambarī* and understand the whole of it without outside help. A skeleton of the story will possibly lead to a clearer understanding of this Romance. We have therefore attempted to narrate rather briefly the story of *Kādambarī*.

There was once a king called *Śudraka* who reigned in *Vidiśa*, a city on the bank of river *Vetravati*. Once a *Chaṇḍāla* girl was ushered into his presence. She brought with her a parrot who was well-versed in all the sciences and arts. The King and the noblemen sitting around him were surprised to see a parrot so much educated and asked the parrot to narrate his account. The parrot said that in the

Vindhya forest there is the hermitage of sage *Agastya* and near it is a lake on the western bank of which stands a huge *śālmali* tree. He was born there. His mother passed away immediately after his birth. His father brought him up. Once there came a group of hunters; one of the hunters was cruel enough to kill his father and take him away. The parrot still young, fell down on the earth and only through providential help escaped from the cruel hands of the hunters. While he was lying there in that condition, he was taken to a penance grove by one *Hārita* who chanced to see him. The father of *Hārita* was the great sage *Jābāli*. On seeing the parrot the sage remarked that 'this wretch is undergoing the consequences of his own misdeeds'. The disciples heard this remark and requested *Jābāli* to narrate the full account of the parrot. The sage said that there is a great city called *Ujjayinī* where once ruled a king named *Tārāpīḍa*. The name of his wife was *Vilāsavati* and that of his minister was *Śukanāsa*. The king and Queen were enjoying all the pleasures but the fact that they had no issue pained them much. The Queen did her utmost to propitiate the deities—worship the sages, give donations to Brahmins and observe penance and vows. These things, however, would not persuade wretched Fate to give them a child. Once, however, the King saw in a dream, the moon entering *Vilāsavati's* mouth. This was considered as a sure sign preceding a son's birth. After a few months the Queen did beget a son who was properly named *Chandrāpīḍa*. *Śukanāsa's* wife *Manoramā* also on the same day got a son who was named *Vaiśampāyana*. Both the children were brilliant and strong. *Chandrāpīḍa's* prowess was extraordinary and he could outwit everyone by his intelligence as well. He was sent to a University for education and on completing it he returned home. He was then coronated as heir-apparent. He then went out on an expedition of conquest and roamed through countries aud capitals for three years. Once he went a-hunting and by chance saw a *kinnara* couple running at great speed. In his curiosity to capture it he forgot himself and chased it nobody knows how far. After a long, tiresome, journey he came near a lake which was as huge as an ocean. [The student may note that herewith starts the portion from the *Kādambarī* prescribed for his intensive study]. The name of the lake was **अच्छोद.** *Chandrāpīḍa* rested there for some time, took bath, ate some wild fruits and roots and bathed the horse *Indrāyudha* also. As he was lying on the ground, he heard a divine music coming from afar. Anxious

to find its source he went towards the direction along the bank of the lake. After some time he saw at the foot of a hill an old shrine of Lord *Śiva.* There he saw a girl, about eighteen years old, of extraordinary beauty. She was playing on a lute, propitiating Lord *Śiva.* When she finished her prayers, *Chandrāpīḍa* approached her and his curiosity made him ask her account. The girl overpowered by grief, fainted. When she recovered from the swoon, *Chandrāpīḍa* begged her pardon for reminding her of her sorrow. She, however, started narrating her account. She said that on the *Hemakūṭa* mountain lived a *Gandharva* called *Hamsa.* He was her father—her mother's name being *Gaurī.* She was very dear to them all and was rightly named *Mahāśvetā* (very white). Once all of them went to that lake for ablution. There she chanced to see two ascetic youths named *Puṇḍarīka* and *Kapiñjala.* The former's charms made an impression on *Māhāśvetā* who suddenly fell in love with him. She enquired of *Kapiñjala* about the name of the object of her love. While *Kapiñjala* was telling his account, *Puṇḍarīka* came forth and placed a flower from his ear on *Māhāśvetā's* ear. She felt a tingling in her ears and he too was confused and dropped his rosary. *Mahāśvetā* caught it and immediately wore it round her neck. Later as she was going away, *Kapiñjala* scolded his friend for his loose behaviour and so *Puṇḍarīka* asked her to return the rosary. She, however, gave him her own necklace. She went home and sat alone wondering what to do. While she was in such a condition, her friend and servant *Taralikā* announced the arrival of *Kapiñjala.* He came in to confess the sorry plight of his friend who was smitten with Love. He requested her to go round to see his poor friend. *Mahāsevtā* knew not what to do as she had love for her parents whose fair name would be spoiled if she went away like a base woman. Her friend *Taralikā* advised her to go to see *Puṇḍarīka* and so out she went. But as she approached the lake, she found her lover dead and his friend weeping by his side. After telling so much of her story *Māhaśvetā* fainted away. *Chandrāpīḍa* supported her as she fell and fanned her. He requested her not to continue the story but she went on. On seeing her lover dead and gone she decided to follow him to the other world. But suddenly she heard a voice saying 'My child, *Mahāśvetā*, you must live, for you will meet him again'. The divine figure which said this flew up into the sky with the body of *Puṇḍarīka* and *Kapiñjala* followed it into the skies. The divine words of that figure had kept

her life which she thought was worth nothing. She stayed on there waiting for her lover to return. At the end of her story she covered her face with the end of her garment and unable to control her grief sobbed aloud. *Chandrāpīḍa* was already much impressed by *Mahāśvetā's* charm and he besought her to give up the idea of putting an end to her life. As it was then evening, both of them lay down on beds of leaves: *Chandrāpīḍa* then asked *Mahāśvetā* why her friend *Taralikā* had deserted her. She then told that she had a friend named *Kādambarī* born in the family of the Apsarases. She had made a resolve, much to her parent's grief, that she would not marry so long as *Mahāśvetā* remained a virgin. *Taralikā* was sent to her that very morning, to request her to give up her resolve. Next morning *Taralikā* appeared with a messenger from *Kādambarī*: the latter informed *Māhaśvetā* of her firm resolve. After deep thought, *Mahāśvetā* decided to go herself and requested *Chandrāpīḍa* to accompany her. He consented and both of them went to *Hemakūṭa*. *Kādambarī*, as she was enquiring about the stranger, saw him face to face and fell in love with him. When subsequently she offered him betel-nut her hand touched his and she suddenly drew it back. In the meantime a parrot and a starling came in quarrelling and this gave rise to much jest. As they all were joking, a call came to *Mahāśvetā* from the king. *Chandrāpīḍa* was requested to stay on, in the meantime on the pleasure hill. *Kādambarī* reproached herself for her condition and *Chandrāpīḍa* too was none too happy. At night a necklace from *Kādambarī* was brought to him by *Taralikā* and *Madalekhā*. He dismissed them and ascended the top of the tower. *Kādambarī* too went to the terrace. It was clear that they were desperately in love with each other. *Keyūraka* suddenly announced to *Chandrāpīḍa* that *Kadāmbari* was coming there. When she came both of them sat on the ground and he told her the whole of his account—his parents, ministers, kingdom and capital. Next day, however, he had to start back for his capital. He went to the place where he met *Māhāśvetā* and to that place had also come his searching anxious companions. Then he went to his camp where his father's message was awaiting him. All started home but *Chandrāpīḍa* did not forget to send a message to his sweetheart. *Patralekhā*, his maid-servant, was left behind to take care of *Kādambarī*. He reached home and when *Patralekhā* came back he asked her privately about *Kādambarī*. She told him how *Kādambarī*

was in love. *Chandrāpīḍa* wanted to escape somehow from *Ujjayinī*. He sent a loving message to *Kādambarī* and approached his father for permission to go away to meet *Vaiśampāyana*. His father too opened the subject of his marriage and he was thus very glad. He then went in search of his camp of which *Vaiśampāyana* was the general. But he could not get any news about his friend. He asked several persons but none would tell him the true account. At last he met a group of old persons who told him that *Vaiśampāyana* while he was coming back with the army stopped near the *Acchoda* lake. There he suddenly seemed to remember something and he was overcome by terrible grief and decided to stay on there. All requested him to go home but he would not listen to anybody. When this news reached *Ujjayinī*, *Tārāpīḍā* cursed his son and *Śukanāsa* was very much enraged at his son's absurd behaviour. *Chandrāpīḍa* requested his father for permission to go to the *Acchoda* lake. After great hesitation it was granted. He set out and when he traversed three-fourths of the distance he met *Meghanāda* who was sent back by *Patralekhā*. He could not, however, find *Vaiśampāyana* anywhere. At last he went to see *Mahāśvetā*. She said "I came back from *Hemakūṭa* and one day saw a Brahmin youth. He suddenly tried to make advances to me but I kept him at an arm's distance. One night he stealthily approached me with his love-song and I, knowing not what to do, cursed him to be a parrot. Subsequently, I learnt that he was your friend".

On hearing this *Chandrāpīḍā* fell dead. While all were weeping, *Kādambarī* came in to find her Lord dead. In the meantine a heavenly voice assured *Mahāśvetā* and *Kādambarī* of the good fortune waiting for them and asked them to hold on and preserve *Chandrāpīḍā's* body. All were stunned at these developments except *Patralekhā* who suddenly took *Indrāyudhu* out of his keeper's hands and plunged, along with him into the lake. Then, to the wonder of all, emerged from the lake *Kapiñjala* who told them that he was cursed by a *Vaimānika* to be a horse. He was, however, reassured that he would regain his old form on the death of his master. Then he told *Mahāśvetā* how in the pursuit of the figure that took away *Puṇḍarīka's* body, he went to the Moon and how the Moon assured him that *Puṇḍarīka's* body was taken away by him as a revenge against his bad remarks about the Moon and looking to the grief of *Mahāśvetā* how the Moon had decided to establish their re-union. He was further told that *Puṇḍarīka* would be born as *Vaiśampāyana* and

the person recently cursed by *Mahāśvetā* was none other than *Puṇḍarīka*. She was overwhelmed with grief on hearing this. *Chandrāpīḍa's* body was being well preserved by *Kādambarī* when one day his father and mother came round to see their dead son. They were pained to find their son's plight but wondered at the fact that his body instead of withering away was, on the contrary getting increasing radiance. *Kādambarī* fainted at *Tārāpīḍa's* sight. Subsequently the King and Queen went way and instead of going to the capital stayed in a hermitage.

[Here ends the account of sage *Jābāli*]. All this account which was heard by the parrot as well assured him that he was *Vaiśampāyana*. *Jābāli* further told his audience that at the end of this life the parrot would again become *Vaiśampāyana* and live till eternity. The parrot was thinking of putting an end to his life when *Kāpiñjala* was ushered in. He knew who the parrot was and so fondled and caressed him. The parrot's whereabouts he got from the all-knowing *Śvetaketu*. After some months the parrot's wings grew and he went north in quest of *Chandrāpīḍa*. One day, however, he found himself in a net. He requested the wild man to let him go. But he said that he caught him because the daughter of the king of *Chāṇḍālas* had asked him to catch that beautiful parrot which escaped from *Jabāli's* hermitage. The parrot was taken to her but he refused to utter a word. The parrot then told king *Śūdraka* that he knew not why he was brought there. [Here ends the parrot's tale].

Then the king *Śudraka* sent for the *Chāṇḍāla* girl who told him that what he heard from the parrot was the account of his former birth and that she had brought his friend to him. She then suddenly disappeared. *Śūdraka* then developed longing for *Kādambarī*.

One day *Kādambarī* weary with preserving *Chandrāpīḍa's* dead body embraced it; and Oh wonder! he regained consciousness. He told her that he had cast off the body of *Śūdraka*. He also told her that *Puṇḍarīka* too was now free from the curse and lo! *Puṇḍarīka* was actually seen coming from the sky. All of them then met *Tārāpīḍa*, *Sukanāsa*, *Mahāśvetā* and thereafter all lived in highest joy.

Bāṇa's Style.

Bāṇa's prose is often compared to a tropical forest where entrance is difficult on account of a thick undergrowth in the form of lengthy

sentences and where after securing entrance progress is impossible due to the gaping wild animals in the form of unknown words and huge compounds. The most striking feature of his style is his indefatigable enthusiasm to mention every imaginable detail and his almost wonderful fancy. He waxes eloquent whenever opportunity to bring in grandeur presents itself. But while he indulges in lofty ideas and brilliant descriptions, the uninitiated reader gets tired and sick, for it takes the poor reader a pretty long time to understand him and much more to appreciate him. The description of *Mahāśvetā* for instance, makes the reader very uncomfortable. For, quite naturally, the reader is anxious to know how the theme is developing; but he has to pass through an ordeal only to know that such and such a girl was seen by *Chandrāpīḍa*.

This does not, of course, mean that *Bāṇa* is mediocre and deserves to be neglected. For, leaving aside his such and other faults, he is one of the brightest gems in Sanskrit Literature. The very few stanzas he has composed show the limpid flow of his style. Even in his prose this is not unnoticeable. He is extremely brilliant when he is writing short and pithy sentences. His vast knowledge of mythology, his unending vocabulary, (he has used the following words for निनाद--रणित, नाद, रसित, झङ्कार, रव, कोलाहल, कूजित, ध्वनि, शब्द, स्वन, कलकल, हुंकृत, क्वणित, गर्जित, चीत्कृत, आक्रन्दित, ध्वान etc.! The reader can also collect the synonyms for समूह, करि etc.) His use of the several shades of the meanings of words, his repeated resort to puns and *double entendre*—all these show that he was a voracious reader. His power of observation, his wide travels, his association with several types of people (as mentioned in the first उच्छ्वास of हर्षचरितम्) gave him a fund of knowledge to draw upon.

Style or रीतिs in Sanskrit Literature are divided by *Daṇḍin* in the first परिच्छेद of काव्यादर्श (St. 40) into two varieties viz. वैदर्भी and गौडी. These two divisions are based on the three गुणs or qualities viz. माधुर्य or sweetness, प्रसाद or lucidity and ओजस् or vigour. माधुर्य is a quality that can be easily understood. प्रसाद is that quality which is capable of making the incidents described stand before the reader's mind, ओजस् requires profuseness of compound to bring in vigour. माधुर्य and प्रसाद form the main feature of the style called वैदर्भी and ओजस् is the principal characteristic of गौडी. The main feature of *Bāṇa's* style is his vigour. He is a prolific writer, never getting tired, never stopping or faltering in his huge descriptions. But inspite of this

ओजस्, the other गुणs viz.; माधुर्य and प्रसाद are not absent in *Bāṇa*. This can be seen when he writes short sentences which are simply brilliant. Cf. for instance *Kapiñjala's* admonition (p. 23). That *Bāṇa* was a lucid writer is also evident from the fact that *Kādambarī* has been quoted as a beautiful illustration of the figure of speech called भाविक or the vision. It is defined as प्रत्यक्षा इव यद्भावाः क्रियन्ते भूतभाविनः—where things past or future are represented as existing or happening before our very eyes. This अलंकार has प्रसाद as its stronghold. In *Kādambarī* lucidity is completely attained.

It will thus be seen that technically speaking, *Bāṇa's* style possesses all the three गुणs or qualities. This work is regarded as the finest specimen of पाञ्चाली style.

Bāṇa is mainly a prose writer. His two great works कादम्बरी and हर्षचरितम् bear testimony for this. He has also tried his hand at poetry and successfully too. The introductory stanza in both of his works are full of limpid flow.

He makes abundant use of several figures of speech the more prominent among them being श्लेष or paranomasia, उपमा or simile, उत्प्रेक्षा or Poetic fancy and परिसंख्या or exclusion. Instances of these are not far to seek for they are so profusely scattered that he who runs may find them. His pointed reference to history or mythology is another significant feature of his style. He varies the length of his sentences and paragraphs and thus makes his works ever fresh. A lengthy description is almost always concluded with or followed by small sentences which abound in rhythm, paranomasia, flow, antithesis. His keen insight and power of observation are seen everywhere in his works. His accurate knowledge of geography, medicine, astrology, politics and of current superstitions and fables helps to impress his readers. He never works in a slipshod manner. He is painstaking and methodic, at times meticulous. He has a keen observation of the more commonplace sides of human life e.g. जाबालीआश्रम, महाश्वेता's abode, the राजकुल of तारापीड. The advice of minister *Śukanāsa* to young *Chandrāpīḍa* on the eve of the latter's coronation as 'Heir-apparent' is an excellent illustration of the author's knowledge of human nature. The eternal words of *Śukanāsa*, his views on life and wealth, are such that they should be poured into the ears of every youth. It is a message of the author to humanity. It is a masterly review of the dangers to which, not only *Chandrāpīḍa*, but anyone in an exalted position is necessarily exposed !

Kādambarī is written in the style of fairy romance on account of a series of narratives mixed up with one another.

(1) *Bāṇa* tells us that there was a king called *Śūdraka*, (2) the parrot tells the king what he heard (3) *Jābāli* telling his disciples about a king *Tārāpīḍa* etc. There are thus stories within stories. There is a world of superhuman beings who change form and are 'born' and 'dead' with unusual frequency. But their emotions, their pains and pleasures, longings and loves are absolutely human. There is softness and sweetness, however, throughout the *Kādambarī*. Lacote observes—"*Le charme de cette opnore tout imprégnèe de tendressée, de melancholie et d'espérance au une seconde vie*" (The Charm of this work overflows with tenderness, with melancholy and with the hope in second life). Winternitz remarks "It must be remarked that the monsters in the form of words (*vide* Weber's remark above) and the frightful passages are regularly and repeatedly intercepted by quite brief passages in easy and unaffected style. Though the reading of the fiction may be tedious to us it must indeed be granted that for the Indian reader, presuming that he is well-acquainted with Sanskrit, the work has its charms". The students will be interested to know that in a Bengali novel published in 1671, the heroine is represented as reading the *Kādambarī* of *Bāṇa*! This shows how popular the work was!

The study of *Kādambarī* is also interesting on account of numerous allusions to the manners and customs of the time. All rites and devout practices by which the childless Queen *Vilāsavati* finally obtains a son are enumerated. ***Chandrāpīḍa's*** views on the now extinct custom of *Satee* are also interesting (cf. **यदेतदनुमरणं नाम** etc. P 50 L. 20 ff.)

All these things of course do not show that *Bāṇa* is without blemish. He has his own faults. His main fault is his love for grandiloquence. He is too fond of describing in detail all manner of things. He is at times tiresome. He constantly refers to mythology and this makes the uninitiated reader rather nervous. *Bāṇa* lacks any sense of proportion. The description of *Mahāśvetā*, for instance, exhausts the reader's patience who is more anxious to go ahead with the story. Another serious drawback in *Bāṇa* is his defect in constructive art. The method of 'stories within stories' is cumbersome and confusing as it is always likely to lead the reader to a position where he would miss the thread. It is also too much to imagine a parrot narrating a huge account covering over three hundred pages. Dr. Peterson observes "The

description put into a bird's mouth of *Māhāśvetā's* hopeless sorrow, or *Kādambarī's* rising love, is only saved from a suggestion of pathos, by the fact that it needs a conscious effort on the part of the reader to recall who the speaker is. Another defect is that the heroine is introduced too late into the story."

These defects apart, *Bāṇa* is the most loved of Sanskrit writers. He is the Cupid to the Goddess of Muse (**पञ्चबाणस्तु बाणः**). The *Kīrtikaumudī* says **युक्तं कादम्बरीं श्रुत्वा कवयो मौनमाश्रिताः । बाणध्वनावनध्यायो भवतीति स्मृतिर्यतः ॥** Read also in *Śārṅgadharapaddhati*—'**हृदि लग्नेन बाणेन यन्मन्दोऽपि पदक्रमः । भवेत् कविकुरङ्गाणां चापलं तत्र कारणम् ॥**' A story goes that king *Harṣa* had bestowed on *Bāṇa* the title of **वश्यवाणीचक्रवर्ती**. In the opinion of Peterson "*Kādambarī* has its place in the world's literature as one more aspiration out of the very heart of genius after that story, which, from the beginning of time, mortal ears have yearned to hear, but which mortal lips have never spoken."

The following extract of 76 stanzas is a running 'summary' of the plot of *Kādambarī*. It is only a skeleton of the plot without any poetic merits but is of much use in knowing the plot.

श्रीमान्वेत्रवतीपूरमेखलायां महीपतिः ।
नगर्यां विदीशाख्यायां क्ष्मापतिः शूद्रकोऽभवत् ॥ १ ॥
तस्मै कदाचिदास्थाने चण्डालपतिपुत्रिका ।
उपायनीचकारैकं रत्नं सर्वविदं शुकम् ॥२ ॥
राज्ञा कृतफलाहारः स पृष्टः स्वकथां निशि ।
ऊचे दीर्घास्ति वेणीव देव विन्ध्याटवी भुवः ॥ ३ ॥
तस्यां पम्पासरस्तीरे मदोद्धत इवोन्नतः ।
शुककोटिनिवासोऽस्ति जीर्णः शाल्मलिपादपः ॥ ४ ॥
तस्मिन्वृद्धशुकस्याहं जातच्छिन्नगतेः सुतः ।
प्रसवक्लेशनिर्जीवा जननी पञ्चतां ययौ ॥ ५ ॥
तातेन द्विगुणस्नेहात्पक्षगर्भादनुज्झितः ।
धृतोऽहं जननीस्नेहाच्छुष्कौषधिफलाम्बुभिः ॥ ६ ॥
एकदा शबरव्रातैः संनिपातैरिवोत्कटैः ।
कानने मृगयासक्तैः सर्वप्राणिभये कृते ॥ ७ ॥
अप्राप्तवन्यापिशितस्तं समारुह्य शाल्मलिम् ।
एकश्चकार शबरः स्थविरः शुकसंक्षयम् ॥ ८ ॥
तातं विधाय निर्जीवं पक्षाच्छादितमत्तनुम् ।
क्षितिक्षिप्तैः शुकैरन्यैस्तमादाय जगाम सः ॥ ९ ॥

अहं तु तातपक्षान्तर्लम्बामानतनुश्च्युतः ।
निचये जीर्णपर्णानां पुण्यशेषेण रक्षितः ॥ १० ॥
ततस्तत्सरसि स्नातुं प्राप्तेन मुनिसूनुना ।
हारीतनाम्ना नीतोऽहं कृपया स्वतपोवनम् ॥ ११ ॥
जाबालिर्जनकस्तस्य तत्राब्जज इवापरः ।
स सर्वान्विस्मितः प्राह मामालोक्य महामुनिः ॥ १२ ॥
स्वस्यैव कर्मणः पाकं स्नेहादनुभवत्यसौ ।
श्रुत्वैतन्मुनयः सर्वे पप्रच्छुर्मम चेष्टितम् ॥ १३ ॥
सोऽब्रवीदुज्जायिन्याख्या पुरी रम्यास्त्यवन्तिषु ।
विधातुर्विविधाश्चर्यनिधानानामिवावधिः ॥ १४ ॥
तारापीडामितस्तस्यां बभूवावनिवासवः ।
देवी विलासवत्यस्य शुकनासश्च मन्त्रवित् ॥ १५ ॥
निरपत्यतया तस्याः पत्न्याः शोकेन दुःखितः ।
स्वप्नेऽपश्यत्स तद्वक्त्रं प्रविशन्तं निशाकरम् ॥ १६ ॥
विलासवत्यथानन्दमिवासूत जनप्रियम् ।
चन्द्रसंदर्शनात्स्वप्ने चन्द्रापीडाभिधं सुतम् ॥ १७ ॥
पत्नी च शुकनासस्य पुत्रं प्राप मनोरमा ।
वैशम्पायननामानं स्वप्नेऽब्जप्राप्तिसूचितम् ॥ १८ ॥
कुमारस्याप्तविद्यस्य जनन्याः शासनादभूत् ।
कन्यका पत्रलेखाख्या ताम्बूलदलवाहिनी ॥ १९ ॥
यौवराज्याभिषेकार्द्रः कुमारः सोऽथ शक्तिमान् ।
वर्षत्रयं महासेनः पृथ्वीं बभ्राम दिग्जयी ॥ २० ॥
कदाचिदुत्तराशान्ते मृगयार्थी चचार सः ।
अब्धिजन्मानमारूह्य हयमिन्द्रायुधाभिधम् ॥ २१ ॥
स दृष्ट्वा किंनरद्वन्द्वं मनोहरतराकृती ।
वेगाज्जिघृक्षन्नाज्ञासीलङ्घितां विपुलां भुवम् ॥ २२ ॥
तस्मिन्वने तु दीर्घाध्वश्रान्तः कैलासभूभृतः ।
प्रापाच्छोदं सरः पार्श्वे स्फटिकस्वच्छसुन्दरम् ॥ २३ ॥
आश्वासिताश्वः सलिलैस्तत्र शुश्राव सुस्वरम् ।
दूराद्गीतध्वनिं त्यक्तग्रासैराकर्णितं मृगैः ॥ २४ ॥
गत्वा सुदूरं सोऽपश्यच्चतुर्मुखशिवालये ।
कन्यां मूर्तिमतीं शंभोश्चडचन्द्रकलामिव ॥ २५ ॥

दृष्ट्वोपवीणयन्तीं तां ततस्तद्गिरतौ शनैः ।
स्वोऽपृच्छज्जन्मवृत्तान्तं निवेद्य स्वकथां पुरः ॥ २६ ॥
सा नाम्ना प्राह हंसोऽस्ति गन्धर्वाधिपतिर्गिरौ ।
हेमकूटे स मां गौर्यां महाश्वेतामजीजनत् ॥ २७ ॥
सरः स्नातुमिदं मात्रा सह संप्राप्तया मया ।
दृष्टौ मुनिसुतौ कान्तौ पुण्डरीककपिञ्जलौ ॥ २८ ॥
पुण्डरीकः स मे कर्णे स्वकर्णाद्दिव्यमञ्जरीम् ।
चकार कौतुकार्तायाश्चित्तवृत्तिं जहार च ॥ २९ ॥
आहूता छत्रधारिण्या ततोऽहं मातुराज्ञया ।
नाज्ञासिषं स्वभवनं प्राप्य काहमिदं च किम् ॥ ३० ॥
तदीयसुहृदभ्येत्य मन्मथव्यग्रता तदा ।
तथा मे कथिता तस्य गताहं तत्पदं यथा ॥ ३१ ॥
गत्वा व्यसुं प्रियं दृष्ट्वा तत्राहं मरणोद्यता ।
भविता प्रियलाभस्ते भीर्मैत्युक्त्वा सुधांशुना ॥ ३२ ॥
पुण्डरीकं गृहीत्वेन्दौ प्रयाते सकपिञ्जले ।
स्थितास्मि न सहे दाहं तद्ध्यानव्रतसंयुता ॥ ३३ ॥
सुहृच्चित्ररथाख्योऽस्ति गन्धर्वेन्द्रः पितुर्मम ।
मदिरायां प्रिया तस्य जाता कादम्बरी सुता ॥ ३४ ॥
तया मद्दुःखतुल्यत्वाद्विवाहे नियमः कृतः ।
तां प्रेषिता बोधयितुं सखी तरलिका मया ॥ ३५ ॥
इति स्मृतिनवीभूतशोकया कथिते तया ।
श्रुत्वा संक्रान्ततत्पीडश्चन्द्रापीडोऽनयन्निशाम् ॥ ३६ ॥
प्रातर्ज्ञात्वा महाश्वेता ततस्तरलिकागिरा ।
अत्यन्तदुर्ग्रहामेव सखीं चित्ररथात्मजाम् ॥ ३७ ॥
गन्धर्वनगराश्चर्यदर्शनप्रणयार्थिनम् ।
चन्द्रापीडं समादाय कादम्बर्यास्पदं ययौ ॥ ३८ ॥
चन्द्रापीडोऽपि गन्धर्वपुरे रत्नगृहे स्थिताम् ।
कादम्बरीं नयनयोर्ददर्श प्रमदप्रदाम् ॥ ३९ ॥
तयोः सकौतुकाकृष्टविलोकनरतोत्सवे ।
मनः परस्परप्रेमसूत्रस्यूतमिवाभवत् ॥ ४० ॥
प्रेमोद्यानात्कुमारोऽथाकृष्टः स्वनगरीं ययौ ।
पितुः शासनलेखेन पवनेनेव षट्पदः ॥ ४१ ॥

त्वरया न्यस्तसैन्याब्धि दृष्ट्वा प्राप्तं सुतं नृपः ।
किं वैशम्पायनं त्यक्त्वा संप्राप्तोऽसीत्यभर्त्सयत् ॥ ४२ ॥
पश्चात्सैन्ये समायाते तत्रैवावस्थितं वने ।
वैशम्पायनमाकर्ण्य शुकनासः शशाप तम् ॥ ४३ ॥
चन्द्रापीडं प्रभुं त्यक्त्वा जनकं मां च दुर्जनः ।
स्थितस्तत्रेव पक्षीव शुकपाठी शुकस्तु सः ॥ ४४ ॥
कादम्बरीवियोगार्तः सुहृदं दूरवर्तिनम् ।
चन्द्रापीडस्तमन्वेष्टुं प्रययौ शासनात्पितुः ॥ ४५ ॥
महाश्वेताश्रमं प्राप्य साश्रुधारामधोमुखीम् ।
वैशम्पायनवृत्तान्तमपृच्छत्साब्रवीच्च तम् ॥ ४६ ॥
आविष्ट इव संश्लेषं ययाचे चपलः स माम् ।
शुकवचाटुकृन्नीतः शापेन शुकतां मया ॥ ४७ ॥
त्वन्मित्रमिति विज्ञाय पश्चान्मोहान्ध्यमाश्रिता ।
श्रुत्वैतद्दुःसहतरं चन्द्रापीडोऽभवद्व्यसुः ॥ ४८ ॥
कादम्बरी प्रियं श्रुत्वा महाश्वेताश्रमे स्थितम् ।
सहिताभ्याययौ पूर्वस्थितया पत्रलेखया ॥ ४९ ॥
विजीवितं प्रियं दृष्ट्वा मोहं कादम्बरी ययौ ।
इन्द्रायुधं समादाय पत्रलेखाविशत्सरः ॥ ५० ॥
तदैव सरसस्तस्मादुदत्तिष्ठत्कपिञ्जलः ।
अभ्येत्य स महाश्वेतां प्रीत्या पृष्टस्तयाब्रवीत् ॥ ५१ ॥
उत्क्षिप्तः पुण्डरीकोऽसौ पृष्टः पश्चान्मया दिवि ।
मामुवाच शशाङ्कोऽहं शप्तस्त्वत्सुहृदामुना ॥ ५२ ॥
मत्तुल्यव्यथयैवार्तिं यास्यस्यपरजन्मनि ।
मया च प्रतिशप्तोऽयं त्वमप्येवं भविष्यसि ॥ ५३ ॥
शापान्तावधि तस्यापि देहमस्य स्वमण्डले ।
मद्वंशजा महाश्वेता जामाता तत्पितुर्मम ॥ ५४ ॥
श्रुत्वाहमेतच्चन्द्रोक्तं पुण्डरीकपितुर्मुनेः ।
श्वेतकेतोः पदं गन्तुं प्रवृत्तस्तत्कथार्पकः ॥ ५५ ॥
वैमानिकः खे व्रजता मया वेगेन लङ्घितः ।
अशपन्मां जवोदग्रं तुरगस्त्वं भविष्यसि ॥ ५६ ॥
ततोऽहमब्धौ पतितः क्षणादश्वः समुत्थितः ।
इन्द्रायुधाभिधः प्राप्तश्चन्द्रापीडस्य वाहताम् ॥ ५७ ॥

अधुना मुक्तशापोऽहं गच्छामि श्वेतकेतवे ।
वक्तुं वृत्तान्तमित्युक्त्वा ययौ व्योम्ना कपिञ्जलः ॥ ५८ ॥
कादम्बरीं लब्धसंज्ञां प्रवेष्टुं वह्निमुद्यताम् ।
वर्षन्निवामृतं चन्द्रः प्रोवाच गगनस्थितः ॥ ५९ ॥
त्वं चन्द्रकान्तपर्यङ्के देहं रक्षास्य निर्व्यथा ।
अचिरात्प्राप्तजीवोऽयं भविष्यति पतिस्तव ॥ ६० ॥
श्रुत्वैतद्वदितं खे च संशयाश्वासिताशया ।
चन्द्रापीडशरीरस्य परिचर्यारताऽभवत् ॥ ६१ ॥
देशस्ततस्तं सादितः शुकनासेन शोकवान् ।
पत्न्या विलासवत्या च तारापीडः समाययौ ॥ ६२ ॥
वैशम्पायनतां यातः पुण्डरीकः क्षितावयम् ।
इति जाबालिकथितं श्रुत्वा जातिस्मृता मया ॥ ६३ ॥
कपिञ्जलोऽथ मामेत्य समाश्वास्याविशन्नभः ।
महाश्वेताश्रमं गन्तुमुद्यतोऽहं च्युतः श्रमात् ॥ ६४ ॥
बद्धश्चाण्डालजालेन प्राप्तः कुत्सितपक्कणम् ।
चण्डालकन्यया तत्र क्षिप्तोऽहं हेमपञ्जरे ॥ ६५ ॥
न वेद्मि हेतुना केन देवस्योपायनीकृतः ।
शुकेनेत्थं कथितया कथया सह सा क्षपा ॥ ६६ ॥
क्षयं ययौ स्मयेनेव स्मेराविस्मेरतारका ।
कादम्बरीं स्मरन् क्षीब इव राजा समीक्ष्य ताम् ॥ ६७ ॥
पप्रच्छ प्रातराहूय चण्डालीं तामुवाच सः ।
देवः कुमुद्वतीकान्तस्त्वं शंकरशिरोमणिः ॥ ६८ ॥
कादम्बरी विरहिणी स्मर्यतां स्मरसुन्दर ।
माताहं पुण्डरीकस्य पद्मलक्ष्मीरसंशया ॥ ६९ ॥
वैशम्पायनतां यातः शापादेष गुरोः शुकः ।
अद्यापि चपलः शापभीत्यायं परिरक्षितः ॥ ७० ॥
प्राप्ता चण्डालता राजञ्जनस्पर्शभयान्मया ।
इत्युक्त्वा साविशद्व्योम तेजःपिञ्जरिताम्बरा ॥ ७१ ॥
जीवं च दयिते स्मृत्वा जहतुः शुकशूद्रकौ ।
चन्द्रापीडः क्षणे तस्मिन् सहसावाप्तजीवितः ॥ ७२ ॥
कण्ठे कादम्बरीं चक्रे रत्नशय्यासनोत्थितः ।
पुण्डरीकश्च तत्काले निर्गतश्चन्द्रमण्डलात् ॥ ७३ ॥

महाश्वेतां समभ्येत्य चक्रे हर्षसुधाप्लुताम् ।
हंसचित्ररथावेत्य गन्धर्वाधिपतिस्ततः ॥ ७४ ॥
दुहित्रोश्चक्रतुः प्रीत्या विवाहोत्सवमङ्गलम् ॥

श्रीः

कादम्बरी ।

† आलोकमात्रेणैवापगतश्रमो दृष्ट्वा मनस्येवमकरोत् । अहो निष्फलमपि मे तुरगमुखमिथुनानुसरणमेतदालोकयतः सरः सफलतामुपगतम् । अद्य परिसमाप्तमीक्षणयुगलस्य द्रष्टव्यदर्शनफलम् । आलोकितः खलु रमणीयानामन्तः । दृष्ट आह्लादनीयानामवधिः । वीक्षिता मनोहराणां सीमान्तलेखा । प्रत्यक्षीकृता प्रीतिजननानां परिसमाप्तिः । विलोकिता दर्शनीयानामवसानभूमिः । इदमुत्पाद्य सरःसलिलममृतरसमुत्पादयता वेधसा पुनरुक्ततामिव नीता स्वसृष्टिः । इदमपि खल्वमृतमिव सर्वेन्द्रियाह्लादनसमर्थम् । अतिविमलतया चक्षुषः प्रीतिमुपजनयति । शिशिरतया स्पर्शसुखमुपाहरति । कमलसुगन्धितया घ्राणमाप्याययति । हंसमुखरतया श्रुतिमानन्दयति । स्वादुतया रसनामाह्लादयति । नियतं चास्यैव दर्शनतृष्णया न परित्यजति भगवान्कैलासनिवासव्यसनमुमापतिः । न खलु सांप्रतमाचरति जलशयनदोहदं देवो रथाङ्गपाणिः । यदिदममृतरससुरभिसलिलमपहाय लवणरसपरुषपयस्युदन्वति स्वपिति । नूनं चेदं न प्रथममासीत्सरः । येन प्रलयवराहघोणाभिघातभीता भूतधात्री कलशयोनिपानपरिकलितसकलसलिलं सागरमवतीर्णा । अन्यथा यद्यत्रागाधानेकपातालगम्भीराम्भसि निमग्ना भवेन्महासरसि किमेकेन महावराहसहस्रैरपि नासादिता भवेत् । नूनं चास्मादेव सलिललेशमादा-

† Pet. 124

† यादाय महाप्रलयेषु प्रलयपयोदाः प्रलयदुर्दिनान्धकारितदशदिशः प्लावयन्ति भुवनान्तराणि । मन्ये च यत्सृष्टेर्वाक्सलिलमयं ब्रह्माण्डरूपमादौ भुवनमभूत्तदिदं पिण्डीभूय सरोव्यपदेशेनावस्थितम् ।

इति विचारयन्नेव तस्य शिलाशकलकर्कशवालुकाप्रायम्, विद्याधरोद्धृतसनालकुमुदकलापार्चितानेकचारुसैकतलिङ्गम्, अरुन्धतीदत्तदिनकरार्घ्यपयःपर्यस्तरक्तकमलशोभितम्, उपकूलशिलातलोपविष्टजलमानुषनिषेव्यमाणातपम्, अभ्यर्णतया च कैलासस्य स्नानागतमातृमण्डलपदपङ्क्तिमुद्राङ्कितम्, अवकीर्णभस्मसूचितमग्नोत्थितगणवृन्दोद्धूलनम्, अवगाहावतीर्णगणपतिगण्डस्थलगलितमदप्रस्रवणसिक्तम्, अतिप्रमाणपादानुमीयमानतृषितकात्यायनीसिंहावतारमार्गं दक्षिणं तीरमासाद्य तुरगादवततार । अवतीर्य च व्यपनीतपर्याणमिन्द्रायुधमकरोत् । क्षितितललुठितोत्थितं च गृहीतकतिपययवसग्रासं सरोऽवतार्य पीतसलिलमिच्छया स्नातं चोत्थाप्यान्यतमस्य समीपवर्तिनस्तरोर्मूलशाखायामपगतखलीनं हस्तपाशशृङ्खलया कनकमय्या चरणौ बद्ध्वा कृपाणिकावलूनान्क्षिप्त्वा चाग्रतः कतिचित्सरस्तीरदूर्वाप्रवालकवलान्पुनरपि सलिलमवततार । ततश्च प्रक्षालितकरयुगलश्चातक इव कृत्वा जलमयमाहारम्, चक्राह्व इवास्वाद्य मृणालशकलानि, शिशिरांशुरिव कराग्रैः स्पृष्ट्वा कुमुदानि, फणीवाभिनन्द्य जलतरंगवातान्, अनङ्गशरप्रहारातुर इवोरसि निधाय नलिनीदलोत्तरीयम्, अरण्यगज इव सीकरार्द्रपुष्करोपशोभितकरः सरःसलिलादुदगात् । प्रत्यग्रभग्नशिशिरैश्च समृणालकैर्जलकणिकाचितैः कमलिनीपलाशैर्लतामण्डपपरिक्षिप्ते शिलातले स्रस्तरमास्तीर्य निधाय शिरसि पिण्डीकृतमुत्तरीयं निषसाद । मुहूर्तं विश्रान्तश्च तस्य सरस उत्तरे तीर-

† Pet. 125

† प्रदेशे समुच्चरन्तमुन्मुक्तकवलेन निश्चलश्रवणपुटेन तन्मुखीभूतेनोद्ग्रीवेणेन्द्रायुधेन प्रथममाकर्णितं श्रुतिसुभगं वीणातन्त्रीझंकारमिश्रममानुषं गीतशब्दमशृणोत् । श्रुत्वा च कुतोत्र विगतमर्त्यसंपाते प्रदेशे गीतध्वनेः संभूतिरिति समुपजातकौतुकः कमलिनीपत्रस्रस्तरादुत्थाय तामेव गीतसंपातसूचितां दिशं चक्षुः प्राहिणोत् । अतिदवीयस्तया तु तस्य प्रदेशस्य प्रयत्नव्यापृतलोचनोऽपि विलोकयन्न किंचिद्ददर्श । तमेव केवलमनवरतं गीतशब्दं शुश्राव । कुतूहलवशाच्च गीतध्वनिप्रभवजिज्ञासया कृतगमनबुद्धिर्दत्तपर्याणमिन्द्रायुधमारुह्य प्रियगीतैः प्रथमप्रस्थितैरप्रार्थितैरपि वनहरिणैरुपदिश्यमानवर्त्मा सप्तच्छदबकुलैलालवङ्गलवलीलतालोलकुसुमसुरभिपरिमलयालिकुलविरुतिमुखरितया तमालनीलया दिङ्नागमदवीथ्येव पश्चिमया सरस्तीरवनलेखया निमित्तीकृत्य तं गीतध्वनिमभिप्रतस्थे ।

क्रमेण च संमुखागतैः, अच्छनिर्झरजलकणजालजनितजडिमभिः, जर्जरितभूर्जवल्कलैः, धूर्जटिवृषरोमन्थफेनबिन्दुवाहिभिः, षण्मुखशिखण्डिशिखाचुम्बिभिः, अम्बिकाकर्णपूरपल्लवोल्लासनदुर्ललितैः, उत्तरकुरुकामिनीकर्णोत्पलप्रेङ्खोलनदोहदिभिः, आकम्पितकक्कोलैः, नमेरुकुसुमपांशुपातिभिः, पशुपतिजटाबन्धार्तवासुकिपरिपीतशेषैः, आह्लादिभिः, पुण्यैः कैलासमारुतैरभिनन्द्यमानो गत्वा च तं प्रदेशं सर्वतो मरकतहरितैः, हारिहारीतरुतिरमणीयैः, भ्रमद्भृङ्गराजनखरजर्जरितजरठकुड्मलैः, उन्मदकोकिलकुलकवलीकृतसहकारकोमलाग्रपल्लवैः, उन्मदषट्चरणचक्रवालवाचालितविकचचूतकलिकैः, अचकितचकोरचुम्बितमरिचाङ्कुरैः, चम्पकपरागपुञ्जपिञ्जरकपिञ्जलजग्धपिप्पलीफलैः, फलभरनिकरनिपीडितनिबिडदाडिमनीडप्रसूतकलविङ्कैः, प्रक्रीडितचपलकपिकुलकरतलताडनतरलित-

† Pet. 126

† ताडीपुटैः, अन्योन्यकलहकुपितकपोतपक्षपालीपातितकुसुमैः, कुसुमरजोराशिसारसारिकाश्रितशिखरैः, शुकशतमुखनखशिखरशकलितफलस्फीतैः, जलधरजललुब्धविप्रलब्धमुग्धचातकध्वानमुखरिततमालखण्डैः, इभकलभकोल्लूनपल्लववेल्लितलवलीवलयैः, आलीयमाननवयौवनमत्तपारावतपक्षक्षेपपर्यस्तस्तबकैः, तनुपवनकम्पितकोमलकदलीदलवीजितैः, अविरलफलनिकरावनतनालिकेरवनैः, अकठोरपत्रपुटपूगविटपिपरिवृतैः, अनिवारितविहंगतुण्डखण्डितपिण्डखर्जूरजालकैः, मदमुखरमयूरीमधुररवविरावितान्तरैः, अकलितकलिकाकलापदन्तुरैः, अन्तरान्तरा कैलासतरंगिणीतरंगितसिकतिलतलभूमिभागैः, वनदेवताकरतलनिवहनिभमलक्तकजललवसिक्तमिव किसलयनिकरमतिसुकुमारमुद्वहद्भिः, ग्रन्थिपर्णकग्रासमुदितचमरीकुलनिषेवितमूलैः, कर्पूरागुरुप्रायैः, इन्द्रायुधैरिव घनावस्थानैः, कुमुदैरिवादत्तदिनकरकरप्रवेशशिशिराभ्यन्तरैः, दाशरथिबलैरिवाञ्जननीलनलपरिगतप्रान्तैः, प्रासादैरिव सपारावतैः, भवनतापसैरिव संनिहितवेत्रासनैः, रुद्रैरिव नागलताबद्धपरिकरैः, उदधिकूलपुलिनैरिव निरन्तरोद्भिन्नप्रवाललताङ्कुरजालकैः, अभिषेकसलिलैरिव सर्वौषधिकुसुमफलकिसलयसनाथैः, आलेख्यगृहैरिव बहुवर्णचित्रपत्रशकुनिशतसंशोभितैः, कुरुभिरिव भारद्वाजद्विजोपसेवितैः, महासमरमुखैरिव पुंनागसमाकृष्टशिलीमुखैः, महाकरिभिरिव प्रलम्बबालपल्लवस्पृष्टभूतलैः, अप्रमत्तपार्थिवैरिव पर्यन्तावस्थितबहुगुल्मकैः, दंशितैरिव भ्रमरसंघातकवचावृतकायैः, प्रमाणाभिमुखैरिव वानरकराङ्गुलिस्पृष्टगुञ्जैः, अवनिपालशयनैरिव सिंहपादाङ्किततलैः, आरब्धपञ्चतपःक्रियैरिवोच्छ्रितशिखिमण्डलपरिवृतैः, दीक्षितैरिव कृतकृष्णसारविषाणकण्डूयनैः, जरद्गृहमुनिभिरिव जटालवालकमण्डलधरैः, इन्द्रजालिकैरिव दृष्टिहारिभिः पादपैः

† Pet, 127

† परिवृतं चन्द्रप्रभनाम्नस्तस्य सरसः पश्चिमे तीरे कैलासपादस्य ज्योत्स्नावदातया प्रभया धवलयतस्तं प्रदेशं भूतलभागसंनिविष्टं भगवतः शूलपाणेः शून्यं सिद्धायतनमपश्यत् ।

तच्च पवनोद्धूतैरितस्ततः समापतद्भिः केतकीगर्भधूलिभिर्धवलीक्रियमाणकायः पशुपतिदर्शनहेतोर्बलादिव प्रतिपाद्यमानो भस्मव्रतमायतनप्रवेशपुण्यैरिव परिगृह्यमाणः प्रविश्याद्राक्षीच्चतुःस्तम्भस्फटिकमण्डपिकातलप्रतिष्ठितम्, अचिरोद्धूतैरार्द्रैर्दलशिखरगलज्जलबिन्दुभिरूर्ध्वविपाटितचन्द्रबिम्बदलैरिव निजाट्टहासावयवैरिव शेषफणाशकलैरिव पाञ्चजन्यसहोदरैरिव क्षीरोदहृदयाकारैरुपपादितमौक्तिकमुकुटविभ्रमैः शुचिभिर्मन्दाकिनीपुण्डरीकैः कृतार्चनम्, अमलमुक्ताशिलाघटितलिङ्गम्, अशेषत्रिभुवनवन्दितचरणं चराचरगुरुं चतुर्मुखं भगवन्तं त्र्यम्बकम् ।

तस्य च दक्षिणां मूर्तिमाश्रित्याभिमुखीमासीनाम्, उपरचितब्रह्मासनाम्, अतिविस्तारिणा सर्वदिङ्मुखप्लावकेन प्रलयविप्लुतक्षीरपयोधिपयःपूरपाण्डुरेणातिदीर्घकालसंचितेन तपोराशिनेव विसर्पता पादपान्तैस्त्रिस्रोतोजलनिभेन पिण्डीभूय वहतेव देहप्रभावितानेन सगिरिकाननं दन्तमयमिव तं प्रदेशं कुर्वतीम्, अन्यथैव धवलयन्तीं कैलासगिरिम्, अन्तर्द्रष्टुरपि लोचनपथप्रविष्टेन श्वेतिमानमिव मनो नयन्तीम्, अतिधवलप्रभापरिगतदेहतया स्फटिकगृहगतामिव दुग्धसलिलमग्नामिव विमलचेलांशुकान्तरितामिवादर्शतलसंक्रान्तामिव शरदभ्रपटलतिरस्कृतामिवापरिस्फुटविभाव्यमानावयवाम्, पञ्चमहाभूतमयमपहाय द्रव्यात्मकमङ्गनिष्पादनोपकरणकलापं धवलगुणेनेव केवलेनोत्पादिताम्, दक्षाध्वरक्रियामिवोद्धतगणकचग्रहभयोपसेवितत्र्यम्बकाम्, रतिमिव मदनदेहनिमित्तं हरप्रसादनार्थमागृहीतहराराधनाम्, क्षीरोदधिदेवतामिव सह-

† Pet. 128

† वासपरिचितहरचन्द्रलेखोत्कण्ठाकृष्टाम्, इन्दुमूर्तिमिव स्वर्भानुभयकृतत्रिनयनशरणगमनाम्, ऐरावतदेहच्छविमिव गजाजिनावगुण्ठनोत्कण्ठितशितिकण्ठचिन्तितोपनताम्, पशुपतिदक्षिणमुखहासच्छविमिव बहिर्निर्गत्य कृतावस्थानाम्, शरीरिणीमिव रुद्रोद्धूलनभूतिम्, आविर्भूतां ज्योत्स्नामिव हरकण्ठान्धकारविघट्टनोद्यमप्राप्ताम्, गौरीमनःशुद्धिमिव कृतदेहपरिग्रहाम्, कार्तिकेयकौमारव्रतक्रियामिव मूर्तिमतीम्, गिरीशवृषभदेहद्युतिमिव पृथगवस्थिताम्, आयतनतरुकुसुमसमृद्धिमिव शङ्कराभ्यर्चनाय स्वयमुद्यताम्, पितामहतपःसिद्धिमिव महीतलमवतीर्णाम्, आदियुगप्रजापतिकीर्तिमिव सप्तलोकभ्रमणखेदविश्रान्ताम्, त्रयीमिव कलियुगध्वस्तधर्मशोकगृहीतवनवासाम्, आगामिकृतयुगबीजकलामिव प्रमदारूपेणावस्थिताम्, देहवतीमिव मुनिजनध्यानसंपदम्, अमरगजवीथीमिवाभ्रगङ्गाभ्यागमवेगपतिताम्, कैलासश्रियमिव दशमुखोन्मूलनक्षोभनिपतिताम्, श्वेतद्वीपलक्ष्मीमिवान्यद्वीपावलोकनकुतूहलागताम्, काशकुसुमविकासकान्तिमिव शरत्समयमुदीक्षमाणाम्, शेषशरीरच्छायामिव रसातलमपहाय निर्गताम्, मुसलायुधदेहप्रभामिव मधुमदविघूर्णनायासविगलिताम्, शुक्लपक्षपरंपरामिव पुञ्जीकृताम्, सर्वहंसैरिव धवलतया कृतसंविभागाम्, धर्महृदयादिव निर्गताम्, शङ्खादिवोत्कीर्णाम्, मुक्ताफलादिवाकृष्टाम्, मृणालैरिव विरचितावयवाम्, दन्तदलैरिव घटिताम्, इन्दुकरकूर्चकैरिव प्रक्षालिताम्, वर्णसुधाच्छटाभिरिवाच्छुरिताम्, अमृतफेनपिण्डैरिव पाण्डुरीकृताम्, पारदरसधाराभिरिव धौताम्, रजतद्रवेणेव निर्मृष्टाम्, चन्द्रमण्डलादिवोत्कीर्णाम्, कुटजकुन्दसिन्धुवारकुसुमच्छविभिरिवोल्लासिताम्, इयत्तामिव धवलिम्नः, स्कन्धावलम्बिनीभिरुदयतटगतादर्कबिम्बादुद्धृत्य बालरश्मिप्रभाभिरिव निर्मिताभिरुन्मिषत्तडित्तरलतेजस्ता-

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† Pet, 129

† म्राभिरचिरस्नानावस्थितविरलवारिकणतया प्रणामलग्नपशुपतिचरणभस्मचूर्णाभिरिव जटाभिरुद्भासितशिरोभागाम्, जटापाशग्रथितमुत्तमाङ्गेन मणिमयं नामाङ्कमीश्वरचरणद्वयमुद्वहन्तीम्, रविरथतुरगखुरक्षुण्णनक्षत्रक्षोदविशदेन भस्मनालंकृतललाटपट्टिकाम्, शिखरशिलाश्लिष्टशशाङ्ककलामिव शैलराजमेखलाम्, अतुलभक्तिप्रसाधितया लक्षीकृतलिङ्गया द्वितीययेव पुण्डरीकमालया दृष्ट्या संभावयन्तीं भूतनाथम्, अनवरतगीतपरिस्फुरिताधरपुटवशादतिशुचिभिः शुद्धहृदयमयूखैरिव गीतगुणैरिव स्वरैरिव स्तुतिवर्णैरिव मूर्तिमद्भिर्मुखान्निष्पतद्भिर्दशनांशुभिः पुनरिव स्नपयन्तीं गौरीपतिम्, अतिविमलैश्च वेदार्थैरिव साक्षात्पितामहमुखादाकृष्टैर्गायत्रीवर्णैरिव ग्रथनतामुपगतैर्नारायणनाभिपुण्डरीकबीजैरिवोद्धृतैः सप्तर्षिभिरिव करस्पर्शपूतमात्मनामिच्छद्भिस्तारकारूपेणागतैरामलकीफलस्थूलैर्मुक्ताफलैरुपरचितेनाक्षवलयेनाधिष्ठितकण्ठभागाम्, परिवेषपरिगतचन्द्रमण्डलामिव पौर्णमासीनिशाम्, अधोमुखहरशिरःकपालमण्डलाकारेण मोक्षद्वारकलशकान्तिना स्तनयुगलेनैकहंसमिथुनसनाथामिव श्वेतगङ्गाम्, गौरीसिंहसटामयेनेव चामररुचिराकृतिना स्तनयुगलमध्यनिबद्धग्रन्थिना कल्पतरुलतावल्कलेन कृतोत्तरीयकृत्याम्, अयुग्मलोचनसकाशात्प्रसादलब्धेन चूडामणिचन्द्रमयूखजालेनेव मण्डलीकृतेन ब्रह्मसूत्रेण पवित्रीकृतकायाम्, आप्रपदीनेन च स्वभावसितेनापि ब्रह्मासनबन्धोत्तानचरणतलप्रभापरिष्वङ्गाल्लोहितायमानेन दुकूलपटेन प्रावृतनितम्बाम्, यौवनेनापि स्वकालोपसर्पिनिर्विकारविनीतेन शिष्येणेवोपास्यमानाम्, लावण्येनापि कृतपुण्येनेव स्वच्छात्मना परिगृहीताम्, रूपेणापि रुचिरलोचनेन विगतचापलेनायतनमृगेणेव निषेविताम्, उत्सङ्गगतां च स्वसुतामिव सूक्ष्मशङ्खखण्डिकाङ्गुलीयक-

† Pet. 130

† पूरिताङ्गुलिना त्रिपुण्ड्रकावशेषभस्मपाण्डुरेण प्रकोष्ठबद्धशङ्खखण्डकेन नखमयूखदन्तुरतया गृहीतदन्तकोणेनेव दन्तमयीं दक्षिणकरेण वीणामास्फालयन्तीम्, प्रत्यक्षामिव गन्धर्वविद्याम्, मणिमण्डपिकास्तम्भलग्नाभिरात्मानुरूपाभिः सहचरीभिरिव सवीणाभिः प्रतिमाभिरुपेताम्, स्नपनार्द्रलिङ्गसंक्रान्तप्रतिबिम्बतयातिप्रबलभक्त्याराधितस्य हृदयमिव प्रविष्टां हरस्य, हारलेखयेव प्राप्तकण्ठयोगया ग्रहपङ्क्त्येव ध्रुवप्रतिबद्धया क्रुद्धयेव रक्तमुखवर्णया मत्तयेव घूर्णितमन्द्रतारयोन्मत्तयेवानेककृततालया मीमांसयेवानेकभावनानुविद्धया गीत्या देवं विरूपाक्षमुपवीणयन्तीम्, अतिमधुरगीतावकृष्टैर्ध्यानमिवाभ्यस्यद्भिर्निश्चलकर्णपुटैर्मृगवराहवानरवारणशरभसिंहप्रभृतिभिर्वनचरैराबद्धमण्डलैराकर्ण्यमानगीतानुविद्धविपञ्चीघोषाम्, अमरापगामिव नभसोवतीर्णाम्, दीक्षितवाचमिवाप्राकृताम्, त्रिपुरारिशरशलाकामिव तेजोमयीम्, पीतामृतामिव विगततृष्णाम्, ईशानशिरःशशिकलामिवानुपजातरागाम्, अमथितोदधिजलसंपदमिवान्तःप्रसन्नाम्, असमस्तपदवृत्तिमिवाद्वन्द्वाम्, बौद्धबुद्धिमिव निरालम्बनाम्, वैदेहीमिव प्राप्तज्योतिःप्रवेशाम्, द्यूतकलाकुशलामिव वशीकृताक्षहृदयाम्, महीमिव जलभृतदेहाम्, हिमसमयदिनमुखलक्ष्मीमिव परिपीतभास्करातपाम्, आर्यामिव समुपात्तयतिगणोचितमात्राम्, आलिखितामिवाचलावस्थानाम्, अंशुमयीमिव तनुच्छायानुलिप्तभूतलाम्, निर्ममां निरहंकारां निर्मत्सराम्, अमानुषाकृतिं दिव्यत्वादपरिज्ञायमानवयःप्रमाणामप्यष्टादशवर्षदेशीयामिवोपलक्ष्यमाणां प्रतिपन्नपाशुपतव्रतां कन्यकां ददर्श ।

ततोवतीर्य तरुशाखायां बद्ध्वा तुरंगमुपसृत्य भगवते भक्त्या प्रणम्य त्रिलोचनाय तामेव दिव्ययोषितमनिमेषपक्ष्मणा निश्चलनिबद्धलक्ष्येण चक्षुषा पुनर्निरूपयामास । उदपादि चास्य तस्या रूप-

† Pet. 131

†संपदा कान्त्या प्रशान्त्या चाविर्भूतविस्मयस्य मनसि। "अहो जगति जन्तूनामसमर्थितोपनतान्यापतन्ति वृत्तान्तान्तराणि। तथा हि। मया मृगयायां यदृच्छया निरर्थकमनुबध्नता तुरंगमुखमिथुनमयमतिमनोहरो मानवानामगम्यो दिव्यजनसंचरणोचितः प्रदेशो वीक्षितः। अत्र च सलिलमन्वेषमाणेन हृदयहारि सिद्धजनोपसृष्टजलं सरो दृष्टम्। तत्तीरलेखाविश्रान्तेन चामानुषं गीतमाकर्णितम्। तच्चानुसरता मानुषदुर्लभदर्शना दिव्यकन्यकेयमालोकिता। न हि मे संशीतिरस्या दिव्यतां प्रति। आकृतिरेवानुमापयत्यमानुषताम्। कुतश्च मर्त्यलोके संभूतिरेवंविधानां गन्धर्वध्वनिविशेषाणाम्। तद्यदि मे सहसा दर्शनपथान्नापयाति, नारोहति वा कैलासशिखरम्, नोत्पतति वा गगनतलम्, ततः 'का त्वम्, किमभिधाना वा, किमर्थं वा प्रथमे वयसि प्रतिपन्ना व्रतम्,' इति सर्वमेतदेनामुपसृत्य पृच्छामि। अतिमहानयमवकाश आश्चर्याणाम्" इत्यवधार्य तस्यामेव स्फटिकमण्डपिकायामन्यतमं स्तम्भमाश्रित्य समुपविष्टो गीतसमाप्त्यवसरं प्रतीक्षमाणस्तस्थौ।

अथ गीतावसाने मूकीभूतवीणा प्रशान्तमधुकरमधुररुतेव कुमुदिनी सा कन्यका समुत्थाय प्रदक्षिणीकृत्य कृतहरप्रणामा परिवृत्य स्वभावधवलया तपःप्रभावप्रगल्भया दृष्ट्या समाश्वासयन्तीव, पुण्यैरिव स्पृशन्ती, तीर्थजलैरिव प्रक्षालयन्ती, तपोभिरिव पावयन्ती, शुद्धिमिव कुर्वाणा, वरप्रदानमिवोपपादयन्ती, पवित्रतामिव नयन्ती, चन्द्रापीडमाबभाषे। 'स्वागतमतिथये, कथमिमां भूमिमनुप्राप्तो महाभागस्तदुत्तिष्ठागम्यतामनुभूयतामतिथिसत्कारः' इति। एवमुक्तस्तु तया संभाषणमात्रेणैवानुगृहीतमात्मानं मन्यमान उत्थाय भक्त्या कृतप्रणामः, 'भगवति यथाज्ञापयसि' इत्यभिधाय दर्शितविनयः शिष्य इव तां व्रजन्तीमनुवव्राज।

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† Pet. 132

† व्रजंश्च समर्थयामास । ‘ हन्त तावन्नेयं मां दृष्ट्वा तिरोभूता । कृतं हि मे कुतूहलेन प्रश्नाशया हृदि पदम् । यथा चेयमस्यास्तपस्विजनदुर्लभदिव्यरूपाया अपि दाक्षिण्यातिशया प्रतिपत्तिरभिजाता विभाव्यते तथा संभावयामि नियतमियमखिलमात्मोदन्तमभ्यर्थ्यमाना मया कथयिष्यति ’ इति । एवं च कृतमतिः पदशतमात्रमिव गत्वा निरन्तरैर्दिवापि रजनीसमयमिव दर्शयद्भिस्तमालतरुभिरन्धकारितपुरोभागाम्, उत्फुल्लकुसुमेषु लतानिकुञ्जेषु कूजतां मन्द्रं मदमत्तमधुलिहां विरुतिभिर्मुखरीकृतपर्यन्ताम्, अतिदूरपातिनीनां च धवलशिलातलप्रतिघातोत्पतनफेनिलानामपां प्रस्रवणैरुत्कोटिग्रावविटङ्कविपाट्यमानैरुच्चरद्ध्वनिभिरवशीर्यमाणतुषारशिशिरसीकरासारैराबध्यमाननीहाराम्, हिमहारहरहासधवलैश्चोभयतः क्षरद्भिर्निर्झरैर्द्वारावलम्बितचलच्चामरकलापामिवोपलक्ष्यमाणाम्, अन्तःस्थापितमणिकमण्डलुमण्डलाम्, एकान्तावलम्बितयोगपट्टिकाम्, विशाखिकाशिखरनिबद्धनालिकेरीफलवल्कलमयधौतोपानद्युगोपेताम्, अवशीर्णाङ्गभस्मधूसरवल्कलशयनीयसनाथैकदेशाम्, इन्दुमण्डलेनेव टङ्कोत्कीर्णेन शङ्खमयेन भिक्षाकपालेनाधिष्ठिताम्, संनिहितभस्मालाबुकां गुहामद्राक्षीत् । तस्याश्च द्वारि शिलातले समुपविष्टो वल्कलशयनशिरोभागविन्यस्तवीणां ततः पर्णपुटेन निर्झरादागृहीतमर्घसलिलमादाय तां कन्यकां समुपस्थिताम् “ अलमतियन्त्रणया, कृतमतिप्रसादेन, भगवति, प्रसीद विमुच्यतामयमत्यादरः, त्वदीयमालोकनमपि सर्वपापप्रशमनमघमर्षणमिव पवित्रीकरणायालम्, आस्यताम् ” इत्यब्रवीत् । अनुबध्यमानश्च तया तां सर्वामतिथिसपर्यामतिदूरावनतेन शिरसा सप्रश्रयं प्रतिजग्राह ।

कृतातिथ्यया च तया द्वितीयशिलातलोपविष्टया क्षणमिव तूष्णीं

† Pet. 133

† स्थित्वा क्रमेण परिपृष्टो दिग्विजयादारभ्य किंनरमिथुनानुसरणप्रसङ्गेनागमनमात्मनः सर्वमाचचक्षे । विदितसकलवृत्तान्ता चोत्थाय सा कन्यका भिक्षाकपालमादाय तेषामायतनतरूणां तलेषु विचचार । अचिरेण तस्याः स्वयंपतितैः फलैरपूर्यत भिक्षाभाजनम् । आगत्य च तेषां फलानामुपयोगाय नियुक्तवती चन्द्रापीडम् । आसीच्च तस्य चेतसि । " नास्ति खल्वसाध्यं नाम तपसाम् । किमतः परमाश्चर्यं यत्र व्यपगतचेतना अपि सचेतना इवास्यै भगवत्यै समतिसृजन्तः फलान्यात्मानुग्रहमुपपादयन्ति वनस्पतयः । चित्रमिदमालोकितमस्माभिरदृष्टपूर्वम् " । इत्यधिकतरोपजातविस्मयश्चोत्थाय तमेव प्रदेशमिन्द्रायुधमानीय व्यपनीतपर्याणं नातिदूरे संयम्य निर्झरजलनिर्वर्तितस्नानविधिस्तान्यमृतरसस्वादून्युपभुज्य फलानि पीत्वा च तुषारशिशिरं प्रस्रवणजलमुपस्पृश्यैकान्ते तावदवतस्थे यावत्तयापि कन्यकया कृतो जलफलमूलमयेष्वाहारेषु प्रणयः ।

इति परिसमापिताहारां निर्वर्तितसन्ध्योचिताचारां शिलातले विश्रब्धमुपविष्टां निभृतमुपसृत्य नातिदूरे समुपविश्य मुहूर्तमिव स्थित्वा चन्द्रापीडः सविनयमवादीत् । " भगवति, त्वत्प्रसादप्राप्तिप्रोत्साहितेन कुतूहलेनाकुलीक्रियमाणो मानुषतासुलभो लघिमा बलादनिच्छन्तमपि मां प्रश्नकर्मणि नियोजयति । जनयति हि प्रभुप्रसादलवोपि प्रागल्भ्यमधीरप्रकृतेः । स्वल्पाप्येकदेशावस्थाने कालकला परिचयमुत्पादयति । अणुरप्युपचारपरिग्रहः प्रणयमारोपयति । तद्यदि नातिखेदकरमिव ततः कथनेनात्मानमनुग्राह्यमिच्छामि । अतिमहत्खलु भवद्दर्शनात्प्रभृति मे कौतुकमस्मिन्विषये । कतरन्मरुतामृषीणां गन्धर्वाणां गुह्यकानामप्सरसां वा कुल-

† Pet. 134

† मनुगृहीतं भगवत्या जन्मना । किमर्थं वास्मिन्कुसुमसुकुमारे नवे वयसि व्रतग्रहणम् । क्वेदं वयः । क्वेयमाकृतिः । क्व चायं लावण्यातिशयः । क्वेयमिन्द्रियाणामुपशान्तिः । तदद्भुतमिव मे प्रतिभाति । किंनिमित्तं वानेकसिद्धसाध्यसंबाधानि सुरलोकसुलभान्यपहाय दिव्याश्रमपदान्येकाकिनी वनमिदममानुषमधिवससि । कश्चायं प्रकारो यत्तैरेव पञ्चभिर्महाभूतैरारब्धमीदृशीं धवलतां धत्ते शरीरम् । नेदमस्माभिरन्यत्र दृष्टश्रुतपूर्वम् । अपनयतु नः कौतुकम् । आवेदयतु भवती सर्वम् । इत्येवमभिहिता सा किमप्यन्तर्ध्यायन्ती तूष्णीं मुहूर्तमिव स्थित्वा निःश्वस्य स्थूलस्थूलैरन्तर्गतहृदयशुद्धिमिवादाय निर्गच्छद्भिः, इन्द्रियप्रसादमिव वर्षद्भिः, तपोरसनिस्यन्दमिव स्रवद्भिः, लोचनविषयं धवलिमानमिव द्रवीकृत्य पातयद्भिः, अच्छाच्छैः, अमलकपोलस्थलस्खलितैः, अवशीर्णहारमुक्ताफलतरलपातैः, अनुबद्धबिन्दुभिः, वल्कलावृतकुचशिखरजर्जरितसीकरैः, अश्रुभिरामीलितलोचना निःशब्दं रोदितुमारेभे ।

तां च प्ररुदितां दृष्ट्वा चन्द्रापीडस्तत्क्षणमचिन्तयत् । “अहो दुर्निवारता व्यसनोपनिपातानां यदीदृशीमप्याकृतिमनभिभवनीयामात्मीयां कुर्वन्ति । सर्वथा न न कंचन स्पृशन्ति शरीरधर्माणमुपतापाः । बलवती हि द्वन्द्वानां प्रवृत्तिः । इदमपरमधिकतरमुपजनितमतिमहन्मनसि मे कौतुकमस्या बाष्पसलिलपातेन । न ह्यल्पीयसा शोककारणेन क्षेत्रीक्रियन्त एवंविधा मूर्तयः । न हि क्षुद्रनिर्घातपाताभिहता चलति वसुधा”। इति संवर्धितकुतूहलश्च शोकस्मरणहेतुतामुपगतमपराधिनमिवात्मानमवगच्छन्नुत्थाय प्रस्रवणादञ्जलिना मुखप्रक्षालनोदकमुपनिन्ये । सा तु तदनुरोधादविच्छिन्नबाष्पजलधारासंतानापि

† Pet 135

† किंचित्कषायितोदरे प्रक्षाल्य लोचने वल्कलोपान्तेन वदनमपमृज्य दीर्घमुष्णं च निःश्वस्य शनैः प्रत्यवादीत् "राजपुत्र, किमनेनातिनिर्घृणहृदयाया मम मन्दभाग्यायाः पापाया जन्मनः प्रभृति वैराग्यवृत्तान्तेनाश्रवणीयेन श्रुतेन । तथापि यदि महत्कुतूहलम् तत्कथयामि । श्रूयताम् ।

एतत्प्रायेण कल्याणाभिनिवेशिनः श्रुतिविषयमापतितमेव यथा विबुधसद्मन्यप्सरसो नाम कन्यकाः सन्ति। तासां चतुर्दश कुलानि। एकं भगवतः कमलयोनेर्मनसः समुत्पन्नम् । अन्यद्वेदेभ्यः संभूतम्। अन्यदग्नेरुद्भूतम् । अन्यत्पवनात्प्रसूतम् । अन्यदमृतान्मथ्यमानादुत्थितम्। अन्यज्जलाज्जातम्। अन्यदर्ककिरणेभ्यो निर्गतम्। अन्यत्सोमरश्मिभ्यो निष्पतितम्। अन्यद्भूमेरुद्भूतम्। अन्यत्सौदामनीभ्यः प्रवृत्तम्। अन्यन्मृत्युना निर्मितम्। अपरं मकरकेतुना समुत्पादितम्। अन्यत्तु दक्षस्य प्रजापतेरतिप्रभूतानां कन्यकानां मध्ये द्वे सुते मुनिररिष्टा च बभूवतुस्ताभ्यां गन्धर्वैः सह कुलद्वयं जातम् । एवमेतान्येकत्र चतुर्दश कुलानि । गन्धर्वाणां तु दक्षात्मजाद्वितयसंभवं तदेव कुलद्वयं जातम् । अत्र मुनेस्तनयश्चित्रसेनादीनां पञ्चदशानां भ्रातृणामधिको गुणैः षोडशश्चित्ररथो नाम समुत्पन्नः । स किल सकलत्रिभुवनप्रख्यातपराक्रमो भगवता समस्तसुरमौलिमालालालितचरणनलिनेनाखण्डलेन सुहृच्छब्देनोपबृंहितप्रभावः सर्वेषां गन्धर्वाणामाधिपत्यमसिलतामरीचिनिचयमेचकितेन बाहुना समुपार्जितं शैशव एवाप्तवान्। इतश्च नातिदूरे तस्यास्माद्भारतवर्षादुत्तरेणानन्तरे किंपुरुषनाम्नि वर्षे वर्षपर्वतो हेमकूटो नाम निवासः । तत्र च तद्भुजयुगपरिपालितान्यनेकानि गन्धर्वशतसहस्राणि प्रतिव-

† Pet 136

† सन्ति । तेनैव चेदं चैत्ररथं नामातिमनोहरं काननं निर्मितम् । इदं चाच्छोदाभिधानमतिमहत्सरः खानितम् । अयं च भवानीपतिरुपरचितो भगवान् । अरिष्टायास्तु पुत्रस्तुम्बुरुप्रभृतीनां सोदर्याणां षण्णां ज्येष्ठो हंसो नाम जगद्विदितो गन्धर्वस्तस्मिन्द्वितीये गन्धर्वकुले गन्धर्वराजेन चित्ररथेनैवाभिषिक्तो बाल एव राज्यपदमासादितवान् । अपरिमितगन्धर्वबलपरिवारस्य तस्यापि स एव गिरिरधिवासः । यत्तु तत्सोममयूखसंभूतानामप्सरसां कुलं तस्मात्किरणजलानुसारगलितेन सकलेनेव रजनिकरकलाकलापलावण्येन निर्मिता त्रिभुवननयनाभिरामा भगवती द्वितीयेव गौरी गौरीति नाम्ना हिमकरकिरणावदातवर्णा कन्यका प्रसूता । तां च द्वितीयगन्धर्वकुलाधिपतिर्हंसो मन्दाकिनीमिव क्षीरसागरः प्रणयिनीमकरोत् । सा तु भगवता मकरकेतनेनेव रतिः, शरत्समयेनेव कमलिनी, हंसेन संयोजिता सदृशसमागमोपजनितामतिमहतीं मुदमुपगतवती । निखिलान्तःपुरस्वामिनी च तस्याभवत् ।

तयोश्च तादृशयोर्महात्मनोरहमीदृशी विगतलक्षणा शोकाय केवलमनेकदुःखसहस्रभाजनमेकैवात्मजा समुत्पन्ना । तातस्त्वनपत्यतया सुतजन्मातिरिक्तेन महोत्सवेन मज्जन्माभिनन्दितवान् । अवाप्ते च दशमेहनि कृतयथोचितसमाचारो महाश्वेतेति यथार्थमेव नाम कृतवान् । साहं पितृभवने बालतया कलमधुरप्रलापिनी वीणेव गन्धर्वाणामङ्कादङ्कं संचरन्त्यविदितस्नेहशोकायासमनोहरं शैशवमतिनीतवती । क्रमेण च कृतं मे वपुषि, वसन्त इव मधुमासेन, मधुमास इव नवपल्लवेन, नवपल्लव इव कुसुमेन, कुसुम इव मधुकरेण, मधुकर इव मदेन, नवयौवनेन पदम् ।

† Pet 137

† अथ विजृम्भमाणनवनलिनवनेषु, अकठोरचूतकलिकाकलापकृतकामुकोत्कलिकेषु, कोमलमलयमारुतावतारतरंगितानङ्गध्वजांशुकेषु, मदकलितकामिनीगण्डूषसीधुसेकपुलकितबकुलेषु, मधुकरकुलकलङ्ककालीकृतकालेयककुसुमकुड्मलेषु,अशोकतरुताडनारणितरमणीमणिनूपुरझंकारसहस्रमुखरेषु, विकसन्मुकुलपरिमलपुञ्जितालिजालमञ्जुसिञ्जितसुभगसहकारेषु, अविरलकुसुमधूलिवालुकापुलिनधवलितधरातलेषु, मधुमदविडम्बितमधुकरकदम्बकसंवाह्यमानलतादोलेषु, उत्फुल्लपल्लवलवलीलीयमानमत्तकोकिलोल्लासितमधुसीकरोद्दामदुर्दिनेषु, प्रोषितजनजायाजीवोपहारहृष्टमन्मथास्फालितचापरवभयस्फुटितपथिकहृदयरुधिरार्द्रमार्गेषु, अविरतपतत्कुसुमशरपतत्रिपत्रसूत्कारबधिरीकृतदिङ्मुखेषु, दिवापि प्रवृत्तान्तर्मदनरागान्धाभिसारिकासार्थसंकुलेषु, उद्वेलरतिरससागरपूरप्लावितेषु, सकलजीवलोकहृदयानन्ददायकेषु, मधुमासदिवसेष्वेकदाहमम्बया सह मधुमासविस्तारितशोभं प्रोत्फुल्लनवनलिनकुमुदकुवलयकह्लारमिदमच्छोदं सरः स्नातुमभ्यागमम् । अत्र च स्नानार्थमागतया भगवत्या पार्वत्या तटशिलातलेषु विलिखितानि सभृङ्गिरिटीनि पांशुनिमग्नकुशपदमण्डलानुमितमुनिजनप्रणामप्रदक्षिणानि त्र्यम्बकप्रतिबिम्बकानि वन्दमाना, भ्रमरभरभुग्नगर्भकेसरजर्जरकुसुमोपहाररम्योयं लतामण्डपः, परभृतनखकोटिपाटितकुड्मलनालविवरविगलितमधुनिकरधारः सुपुष्पितोयं सहकारतरुः, उन्मदमयूरकुलकलकलभीतभुजङ्गमुक्ततला शिशिरेयं चन्दनवीथिका, विकचकुसुमपुञ्जपातसूचितवनदेवताप्रेङ्खोलनशोभनेयं लतादोला, बहलकुसुमरजःपटलमग्नकलहंसपदलेखमतिरमणीयमिदं तीरतरुतलमिति स्निग्धमनोहरतरोद्देशदर्शनलोभाक्षिप्तहृदया सह सखीजनेन व्यचरम् ।

† Pet. 138

† एकस्मिंश्च प्रदेशे झटिति वनानिलेनोपनीतम्, निर्भरविकसितेपि काननेऽभिभूतान्यकुसुमपरिमलम्, विसर्पन्तम्, अतिसुरभितयानुलिम्पन्तमिव तर्पयन्तमिव पूरयन्तमिव घ्राणेन्द्रियम्, अहमहमिकया मधुकरकुलैरनुबध्यमानम्, अनाघ्रातपूर्वम्, अमानुषलोकोचितं कुसुमगन्धमभ्यजिघ्रम्। कुतोयमित्युपारूढकुतूहला चाहं मुकुलितलोचना तेन कुसुमगन्धेन मधुकरीवाकृष्यमाणा कौतुकतरलाभ्यधिकतरोपजातमणिनूपुरझंकाराकृष्टसरःकलहंसानि कतिचित्पदानि गत्वा हरहुताशनेन्धनीकृतमदनशोकविधुरं वसन्तमिव तपस्यन्तम्, अखिलमण्डलप्राप्त्यर्थमीशानशिरःशशाङ्कमिव धृतव्रतम्, अयुग्मलोचनं वशीकर्तुकामं काममिव सनियमम्, अतितेजस्वितया प्रचलतडिल्लतापञ्जरमध्यगतमिव ग्रीष्मदिवसदिवसकरमण्डलोदरप्रविष्टमिव ज्वलनज्वालाकलापमध्यस्थितमिव विभाव्यमानम्, उन्मिषन्त्या बहुलबहुलया दीपिकालोकपिङ्गलया देहप्रभया कपिलीकृतकाननं कनकमयमिव तं प्रदेशं कुर्वाणम्, रोचनारसलुलितप्रतिसरसमानसुकुमारपिङ्गलजटम्, पुण्यपताकायमानया सरस्वतीसमागमोत्कण्ठाकृतचन्दनलेखयेव भस्मललाटिकया बालपुलिनलेखयेव गङ्गाप्रवाहमुद्भासमानम्, अनेकशापभ्रूकुटिभवनतोरणेन भ्रूलताद्वयेन विराजितम्, अत्यायततया लोचनमयीं मालामिव ग्रथितामुद्वहन्तम्, सर्वहरिणैरिव दत्तलोचनशोभासंविभागम्, आयतोत्तुङ्गघ्राणवंशम्, अप्राप्तहृदयप्रवेशेन नवयौवनरागेणेव सर्वात्मना पाटलीकृताधररुचकम्, अनुद्भिन्नश्मश्रुत्वादनासादितमधुकरावलीवलयपरिक्षेपविलासमिव बालकमलमाननं दधानम्, अनङ्गकार्मुकगुणेनेव कुण्डलीकृतेन तपस्तडागकमलिनीमृणालेनेव यज्ञोपवीतेनालंकृतम्, एकेन सनालबकुलफलाकारं कमण्डलुमपरेण मकरकेतुविनाशशोकरुदिताया रतेरिव बाष्पजलबिन्दुभिरा-

† Pet. 139

† रचितां स्फटिकाक्षमालिकां करेण कलयन्तम्, अनेकविद्यापगासंगमावर्तनिभया नाभिमुद्रयोपशोभमानम्, अन्तर्ज्ञाननिराकृतस्य मोहान्धकारस्यापयानपदवीमिवाञ्जनरजोलेखाश्यामलां रोमराजिमुदरेण तनीयसीं बिभ्राणम्, आत्मतेजसा विजित्य सवितारमागृहीतेन परिवेषमण्डलेनेव मौञ्जमेखलागुणेन परिक्षिप्तजघनभागम्, अभ्रगङ्गास्रोतोजलप्रक्षालितेन जरच्चकोरलोचनपुटपाटलकान्तिना मन्दारवल्कलेनोपपादिताम्बरप्रयोजनम्, अलंकारमिव ब्रह्मचर्यस्य, यौवनमिव धर्मस्य, विलासमिव सरस्वत्याः स्वयंवरपतिमिव सर्वविद्यानाम्, संकेतस्थानमिव सर्वश्रुतानाम्, निदाघकालमिव साषाढम्, हिमसमयकाननमिव स्फुटितप्रियङ्गुमञ्जरीगौरम्, मधुमासमिव कुसुमधवलतिलकभूतिभूषितमुखम्, आत्मानुरूपेण सवयसापरेण देवतार्चनकुसुमान्युच्चिन्वता तापसकुमारेणानुगतम्, अतिमनोहरम्, स्नानार्थमागतं मुनिकुमारकमपश्यम्।

तेन च कर्णावतंसीकृतां वसन्तदर्शनानन्दितायाः स्मितप्रभामिव वनश्रियः, मलयमारुतागमनार्थलाजाञ्जलिमिव मधुमासस्य, यौवनलीलामिव कुसुमलक्ष्म्याः, सुरतपरिश्रमस्वेदजलकणजालकावलीमिव रतेः, ध्वजचिह्नचामरपिच्छिकामिव मनोभवगजस्य, मधुकरकामुकाभिसारिकाम्, कृत्तिकातारास्तबकानुकारिणीम्, अमृतबिन्दुनिस्यन्दिनीम्, अदृष्टपूर्वां कुसुममञ्जरीमद्राक्षम्। 'अस्याः परिभूतान्यकुसुमामोदो नन्वयं परिमलः' इति मनसा निश्चित्य तं तपोधनयुवानमीक्षमाणाहमचिन्तयम्। 'अहो रूपातिशयनिष्पादनोपकरणकोषस्याक्षीणता विधातुः। यत्त्रिभुवनाद्भुतरूपसंभारं भगवन्तं कुसुमायुधमुत्पाद्य तदाकारातिरिक्तरूपराशिरयमपरो मुनिमायामयो मकरकेतुरुत्पादितः। मन्ये च सकलजगन्नयनानन्दकरं शशिबिम्बं विरचयता लक्ष्मीलीलावासभवनानि

† Pet. 140

† कमलानि सृजता प्रजापतिना प्रथममेतदाननाकारकरणकौशलाभ्यास एव कृतः । अन्यथा किमिव हि सदृशवस्तुविरचनायां कारणम् । अलीकं चेदं यथा किल सकलाः कलाः कलावतो बहुलपक्षे क्षीयमाणस्य सुषुम्नानाम्ना[1] रश्मिना रविरापिबतीति । ताः खल्वस्य गभस्तयः समस्ता वपुरिदमाविशन्तीति । कुतोन्यथा रूपापहारिणि क्लेशबहुले तपसि वर्तमानस्येदं लावण्यम्' । इति विचिन्तयन्तीमेव मामविचारितगुणदोषविशेषो रूपैकपक्षपाती नवयौवनसुलभः कुसुमायुधः कुसुमसमयमद इव मधुकरीं परवशामकरोत् ।

उच्छ्वसितैः सह विस्मृतनिमेषेण किंचिदामुकुलितपक्ष्मणा जिह्मिततरलतरतारसारोदरेण दक्षिणेन चक्षुषा सस्पृहमापिबन्तीव, किमपि याचमानेव, 'त्वदायत्तास्मि' इति वदन्तीव, अभिमुखं हृदयमर्पयन्तीव, सर्वात्मनानुप्रविशन्तीव, तन्मयतामिव गन्तुमीहमाना, 'मनोभवाभिभूतां त्रायस्व' इति शरणमिवोपयान्ती, 'देहि हृदयेवकाशम्' इत्यर्थितामिव दर्शयन्ती, 'हा हा किमिदमसांप्रतमतिह्रेपणमकुलकुमारीजनोचितमिदं मया प्रस्तुतम्' इति जानानाप्यप्रभवन्ती करणानाम्, स्तम्भितेव लिखितेव उत्कीर्णेव संयतेव मूर्छितेव केनापि विधृतेव निष्पन्दसकलावयवा[2] तत्कालाविर्भूतेनावष्टम्भेन, अकथितशिक्षितेनानाख्येयेन स्वसंवेद्येन केवलं न विभाव्यते किं तद्रूपसंपदा किं मनसा किं मनसिजेन किमभिनवयौवनेन किमनुरागेणेवोपदिश्यमाना किमन्येनैव केनापि प्रकारेणाहमपि न जानामि कथंकथमिति तमतिचिरं व्यलोकयम् । उत्क्षिप्य नीयमानेव तत्समीपमिन्द्रियैः पुरस्तादाकृष्यमाणेव हृदयेन पृष्ठतः प्रेर्यमाणेव पुष्पधन्वना कथमपि मुक्तप्रयत्नमप्यात्मानमधारयम् । अनन्तरं च मेन्तर्मदनावकाशमिव दातुमाहितसंताना

† Pet. 141; १ सुषुम्णानाम्ना; २ वयवाम् – Peterson, probably a misprint.

† निरीयुः श्वासमरुतः । साभिलाषं हृदयमाख्यातुकामभिव स्फुरितमुखमभूत्कुचयुगलम् । स्वेदसलिललवलेखाक्षालितेवागलल्लज्जा । मकरध्वजनिशितशरनिकरनिपातत्रस्तेवाकम्पत गात्रयष्टिः । तद्रूपातिशयं द्रष्टुमिव कुतूहलादालिङ्गनलालसेभ्योङ्गेभ्यो निरगाद्रोमाञ्चजालकम् । अशेषतः स्वेदाम्भसा धौतश्चरणयुगलादिव हृदयमविशद्रागः ।

आसीच्च मम मनसि । ‘शान्तात्मनि दूरीकृतसुरतव्यतिकरेस्मिञ्जने मां निक्षिपता किमिदमनार्येणासदृशमारब्धं मनसिजेन । एवं च नामातिमूढं हृदयमङ्गनाजनस्य । यदनुरागविषययोग्यतामपि विचारयितुं नालम् । क्वेदमतिभास्वरं धाम तेजसां तपसां च । क्व च प्राकृतजनाभिनन्दितानि मन्मथपरिस्पन्दितानि । नियतमयं मामेवं मकरलांछनेन विडम्ब्यमानामुपहसति मनसा । चित्रं चेदं यदहमेवमवगच्छन्त्यपि न शक्नोम्यात्मनो विकारमुपसंहर्तुम् । अन्या अपि कन्यकात्रपामपहाय स्वयमुपयाताः पतीन् । अन्या अप्यनेन दुर्विनीतेन मन्मथेनोन्मत्ततां नीता नार्यः । न पुनरहमेका यथा । कथमनेन क्षणेनाकारमात्रालोकनाकुलीभूतमेवमस्वतन्त्रतामुपैत्यन्तःकरणम् । कालो हि गुणाश्च दुर्निवारतामारोपयन्ति मदनस्य सर्वथा । यावदेव सचेतनास्मि, यावदेव च न परिस्फुटमनेन विभाव्यते मे मदनदुश्चेष्टितलाघवमेतत्, तावदेवास्मात्प्रदेशादपसर्पणं श्रेयः । कदाचिदनभिमतस्मरविकारदर्शनकुपितोयं शापाभिज्ञां करोति माम् । अदूरकोपा हि मुनिजनप्रकृतिः’ । इत्यवधार्यापसर्पणाभिलाषिण्यहमभवम् । अशेषजनपूजनीया चेयं जातिरिति कृत्वा तद्वदनाकृष्टदृष्टिप्रसरम्, अचलितपक्ष्ममालम्, अदृष्टभूतलम्, ईषदुल्लसितकर्णपल्लवोन्मुक्तकपोलमण्डलम्, आलोलालकलतालसत्कुसुमावतंसम्, अंसदेशदोलायितमणिकुण्डलमस्मै प्रणाममकरवम् ।

† Pet. 142

† अथ कृतप्रणामायां मयि दुर्लङ्घ्यशासनतया भगवतो मनोभुवः, मदजननतया च मधुमासस्य, अतिरमणीयतया च तस्य प्रदेशस्य, अविनयबहुलतया चाभिनवयौवनस्य, चञ्चलप्रकृतितया चेन्द्रियाणाम्। दुर्निवारतया च विषयाभिलाषाणाम्, चपलतया च मनोवृत्तेः, तथाभवितव्यतया च तस्य तस्य वस्तुनः, किं बहुना, मम मन्दभाग्यदौरात्म्यादस्य चेदृशस्य क्लेशस्य विहितत्वात्तमपि मद्विकारदर्शनापहृतधैर्यं प्रदीपमिव पवनस्तरलतामनयदनङ्गः। तदा तस्याप्यभिनवागतं मदनं प्रत्युद्गच्छन्निव रोमोद्गमः प्रादुरभवत्। मत्सकाशमभिप्रस्थितस्य मनसो मार्गमिवोपदिशद्भिः पुरः प्रवृत्तं श्वासैः। वेपथुगृहीता व्रतभङ्गभीतेवाकम्पत करतलगताक्षमाला। द्वितीयेव कर्णावसक्तकुसुममञ्जरी कपोलतलासङ्गिनी समदृश्यत स्वेदसलिलसीकरजालिका। मद्दर्शनप्रीतिविस्तारितस्य चोत्तानतारकस्य पुण्डरीकमयमिव तमुद्देशमुपदर्शयतो लोचनयुगलस्य विसर्पिभिरंशुसंतानैर्यदृच्छयाच्छोदसलिलमपहाय विकचकुवलयवनैरिव गगनतलसमुत्पतितैररुध्यन्त दश दिशः। तया तु तस्यातिप्रकटया विकृत्या द्विगुणीकृतमदनावेशा तत्क्षणमहमवर्णनयोग्यां कामप्यवस्थामन्वभवम्। इदं च मनस्यकरवम्। 'अनेकसुरतसमागमलास्यलीलोपदेशोपाध्यायो मकरकेतुरेव विलासानुपदिशति। अन्यथा विविधरसासङ्गललितेष्वीदृशेषु व्यतिकरेष्वप्रविष्टबुद्धेरस्य जनस्य कुत इयमनभ्यस्ताकृती रतिरसनिस्यन्दमिव क्षरन्त्यमृतमिव वर्षन्ती मदमुकुलितेव खेदालसेव निद्राजडेवानन्दभरमन्थरतरत्तारसंचारिण्यनिभृतभ्रूलतोल्लासिनी दृष्टिः। कुतश्चेदमतिनैपुण्यं यच्चक्षुषैवानक्षरमेवमन्तर्गतो हृदयाभिलाषः कथ्यते'।

प्राप्तप्रसरा चोपसृत्य तं द्वितीयमस्य सहचरं मुनिबालकं प्रणाम-

† Pet. 143

† पूर्वकमपृच्छम् । 'भगवन्किमभिधानः कस्य चायं तपोधनयुवा । किंनाम्नस्तरोरियमनेनावतंसीकृता कुसुममञ्जरी । जनयति हि मे मनसि महत्कौतुकमस्याः समुत्सर्पन्नसाधारणसौरभोयमनाघ्रातपूर्वो गन्धः' इति । स तु मामीषद्विहस्याब्रवीत् । "बाले किमनेन पृष्टेन प्रयोजनम् । अथ कौतुकमावेदयामि । श्रूयताम् ।

अस्ति खलु सकलत्रिभुवनप्रख्यातकीर्तिरत्युदारतया सुरासुरसिद्धवृन्दवन्दितचरणयुगलो महामुनिर्दिव्यलोकनिवासी श्वेतकेतुर्नाम । तस्य भगवतः सुरासुरलोकसुन्दरीहृदयानन्दकरम् , अशेषत्रिभुवनसुन्दरम्, अतिशयितनलकूबरं रूपमासीत् । स कदाचिद्देवतार्चनकमलान्युद्धर्तुमैरावतमदजलबिन्दुबद्धचन्द्रकशतखचितजलां हरहसितसितस्रोतसं मन्दाकिनीमवततार । अवतरन्तं च तदा कमलवनेषु संततसंनिहिता विकचसहस्रपत्रपुण्डरीकोपविष्टा देवी लक्ष्मीर्ददर्श । तस्यास्तु तमवलोकयन्त्याः प्रेममदमुकुलितेनानन्दबाष्पभरतरंगतरलतारेण लोचनयुगलेन रूपमास्वादयन्त्या जृम्भिकारम्भमन्थरमुखविन्यस्तहस्तपल्लवाया मन्मथविकृतं मन आसीत् । आलोकनमात्रेण च समासादितसुरतसमागमसुखायास्तस्मिन्नेवासनीकृते पुण्डरीके कृतार्थतासीत् । तस्माच्च कुमारः समुदपादि । ततस्तमुत्सङ्गेनादाय सा 'भगवन्गृहाण तवायमात्मजः' इत्युक्त्वा तस्मै श्वेतकेतवे ददौ । असावपि बालजनोचिताः सर्वाः क्रियाः कृत्वा तस्य पुण्डरीकसंभवतया तदेव पुण्डरीक इति नाम चक्रे । प्रतिपादितव्रतं च तमागृहीतसकलविद्याकलापमकार्षीत् । सोयम् ।

इयं च सुरासुरैर्मथ्यमानात्क्षीरसागरादुद्गतः पारिजातनामा पादपस्तस्य मञ्जरी । यथा चैषां व्रतविरुद्धमस्य श्रवणसंसर्गमासादितवती

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† Pet. 144

† तदपि कथयामि । अद्य चतुर्दशीति भगवन्तमम्बिकापतिं कैलासगतमुपासितुममरलोकान्मया सह नन्दनवनसमीपेनायमनुसरन्निर्गत्य साक्षान्मधुमासलक्ष्मीदत्तललितहस्तावलम्बया बकुलमालिकामेखलया कुसुमपल्लवग्रथिताभिराजानुलम्बिनीभिः कण्ठमालिकाभिर्निरन्तराच्छादितविग्रहया नवचूताङ्कुरकर्णपूरया पुष्पासवपानमत्तया नन्दनवनदेवतया पारिजातकुसुममञ्जरीमिमामादाय प्रणम्याभिहितः । 'भगवन्सकलत्रिभुवनदर्शनाभिरामायास्तवाकृतेरस्याः सदृशोयमलंकारः प्रसीद क्रियताम् । इयमवतंसविलासदुर्ललिता समारोप्यतां श्रवणशिखरम् । व्रजतु सफलतां जन्म पारिजातस्य' । इत्येवमभिदधानां चायमात्मरूपस्तुतिवादत्रपावनमितविलोचनस्तामनादृत्यैव गन्तुं प्रवृत्तः । मया तु तामनुयान्तीमालोक्य 'को दोषः सखे क्रियतामस्याः प्रणयपरिग्रहः' इत्यभिधाय बलादियमनिच्छतोप्यस्य कर्णपूरीकृता । तदेतत्कार्त्स्न्येन योयं या चेयं यथा चास्य श्रवणशिखरं समारूढा तत्सर्वमावेदितम्" ।

इत्युक्तवति तस्मिन्स तपोधनयुवा किंचिदुपदर्शितस्मितो मामवादीत् । 'अयि कुतूहलिनि, किमनेन प्रश्नायासेन । यदि रुचितसुरभिपरिमला गृह्यतामियम्' । इत्युक्त्वा समुपसृत्यात्मीयाच्छ्रवणादपनीय कलैरलिकुलक्वणितैः प्रारब्धरतिसमागमप्रार्थनामिव मदीये श्रवणपुटे तामकरोत् । मम तु तत्करतलस्पर्शलोभेन तत्क्षणमपरमिव पारिजातकुसुममवतंसस्थाने पुलकमासीत् । स च मत्कपोलस्पर्शसुखेन तरलीकृताङ्गुलिजालकात्करतलादक्षमालां लज्जया सह गलितामपि नाज्ञासीत् । अथाहं तामसंप्राप्तामेव भूतलमक्षमालां गृहीत्वा सलीलं तद्भुजपाशसंदानितकण्ठग्रहसुखमिवानुभवन्ती दर्शितापूर्वहारलतालीलां

† Pet. 145

† कण्ठाभरणतामनयम् ।

इत्थंभूते च व्यतिकरे छत्रग्राहिणी मामवोचत् । ‘ भर्तृदारिके स्नाता देवी । प्रत्यासीदति गृहगमनकालः । तत्क्रियतां मज्जनविधिः ’ इति । अहं तु तेन तस्या वचनेन नवग्रहा करिणीव प्रथमाङ्कुशपातेनानिच्छया कथंकथमपि समाकृष्यमाणा तन्मुखाल्लावण्यामृतपङ्कमग्नामिव कपोलपुलककण्टकजालकलग्नामिव मदनशरशलाकाकीलितामिव सौभाग्यगुणस्यूतामिवातिकृच्छ्रेण दृष्टिमाकृष्य स्नातुमुदचलम् । उच्चलितायां च मयि द्वितीयो मुनिदारकस्तथाविधं तस्य धैर्यस्खलितमालोक्य किंचित्प्रकटितप्रणयकोप इवावादीत् ।

‘ सखे पुण्डरीक नैतदनुरूपं भवतः । क्षुद्रजनक्षुण्ण एष मार्गः । धैर्यधना हि साधवः । किं यः कश्चित्प्राकृत इव विक्लवीभवन्तमात्मानं न रुणत्सि । कुतस्तवापूर्वोयमाद्येन्द्रियोपप्लवो येनास्येवं कृतः । क्व ते तद्धैर्यम् । क्वासाविन्द्रियजयः । क्व तद्वशित्वं चेतसः । क्व सा प्रशान्तिः । क्व तत्कुलक्रमागतं ब्रह्मचर्यम् । क्व सा सर्वविषयनिरुत्सुकता । क्व ते गुरूपदेशाः । क्व तानि श्रुतानि । क्व ता वैराग्यबुद्धयः । क्व तदुपभोगविद्वेषित्वम् । क्व सा सुखपराङ्मुखता । क्वासौ तपस्यभिनिवेशः । क्व सा भोगानामुपर्यरुचिः । क्व तद्यौवनानुशासनम् । सर्वथा निष्फला प्रज्ञा, निर्गुणो धर्मशास्त्राभ्यासः, निरर्थकः संस्कारः, निरुपकारको गुरूपदेशविवेकः, निष्प्रयोजना प्रबुद्धता, निष्कारणं ज्ञानम्, यदत्र भवादृशा अपि रागाभिषङ्गैः कलुषीक्रियन्ते प्रमादैश्चाभिभूयन्ते । कथं करतलाद्गलितामपहृतामक्षमालामपि न लक्षयसि । अहो विगतचेतनत्वम् । अपहृता नामेयम् । इदमपि तावदपह्रियमाणमनयानार्यया निवार्यतां हृदयम् ’ ।

† Pet. 146

† इत्येवमभिधीयमानश्च तेन किंचिदुपजातलज्ज इव प्रत्यवादीत्। 'सखे कपिञ्जल किं मामन्यथा संभावयसि। नाहमेवमस्या दुर्विनीतकन्यकाया मर्षयाम्यक्षमालाग्रहणापराधमिमम्'। इत्यभिधायालीककोपकान्तेन प्रयत्नविरचितभीषणभ्रुकुटिभूषणेन चुम्बनाभिलाषस्फुरिताधरेण मुखेन्दुना मामवदत्। 'चञ्चले, प्रदेशादस्मादिमामक्षमालामदत्त्वा पदात्पदमपि न गन्तव्यम्' इति। तच्च श्रुत्वाहमात्मकण्ठादुन्मुच्य मकरध्वजलास्यारम्भलीलापुष्पाञ्जलिमेकावलीं 'भगवन्गृह्यतामक्षमाला' इति मन्मुखासक्तदृष्टेः शून्यहृदयस्यास्य प्रसारिते पाणौ निधाय स्वेदसलिलस्नातापि पुनः स्नातुमवातरम्। उत्थाय च कथमपि प्रयत्नेन निम्नगेव प्रतीपं नीयमाना सखीजनेन बलादम्बया सह तमेव चिन्तयन्ती स्वभवनमयासिषम्। गत्वा च प्रविश्य कन्यान्तःपुरं ततः प्रभृति तद्विरहविधुरा किमागतास्मि, किं तत्रैव स्थितास्मि, किमेकाकिन्यस्मि किं परिवृत्तास्मि, किं तूष्णीमस्मि, किं प्रस्तुतालापास्मि, किं जागर्मि, किं सुप्तास्मि, किं रोदिमि, किं न रोदिमि, किं दुःखमिदम्, किं सुखमिदम्, किमुत्कण्ठेयम्, किं व्याधिरयम्, किं व्यसनमिदम्, किमुत्सवोयम्, किं दिवस एषः, किं निशेयम्, कानि रम्याणि, कान्यरम्याणीति सर्वं नावागच्छम्। अविज्ञातमदनवृत्तान्ता च क गच्छामि किं करोमि किं शृणोमि किं पश्यामि किमालपामि कस्य कथयामि कोस्य प्रतीकार इति सर्वं च नाज्ञासिषम्। केवलमारुह्य कुमारीपुरप्रासादं विसर्ज्य च सखीजनं द्वारि निवारिताशेषपरिजनप्रवेशा, सर्वव्यापारानुत्सृज्यैकाकिनी मणिजालगवाक्षनिक्षिप्तमुखी, तामेव दिशं तत्सनाथतया प्रसाधितामिव कुसुमितामिव महारत्ननिधानाधिष्ठितामिवामृतरससागरपूरप्लावितामिव पूर्णचन्द्रोदयालंकृतामिव दर्शनसुभगामीक्षमाणा,

† Pet. 147

† तस्मादिगन्तरादागच्छन्तमनिलमपि वनकुसुमपरिमलमपि शकुनिध्वनिमपि तद्वार्तां प्रष्टुमीहमाना, तद्वल्लभतया तपःक्लेशायापि स्पृहयन्ती, तत्प्रीत्येव गृहीतमौनव्रता, स्मरजनितपक्षपाता च तत्परिग्रहान्मुनिवेषस्याग्राम्यतां तदास्पदतया यौवनस्य चारुतां तच्छ्रवणसंपर्कात्पारिजातकुसुमस्य मनोहरतां तन्निवासात्सुरलोकस्य रम्यतां तद्रूपसंपदा कुसुमायुधस्य दुर्जयतामध्यारोपयन्ती, दूरस्थस्यापि कमलिनीव सवितुः सागरवेलेव चन्द्रमसो मयूरीव जलधरस्य तस्यैवाभिमुखी, तथैव तां तद्विरहातुर-जीवितोद्गमरक्षावलीमिवाक्षावलीं कण्ठेनोद्वहन्ती, तथैव च तया प्रस्तुततद्रह-स्यालापयेव कर्णलग्नया पारिजातमञ्जर्या तथैव च तेन तत्करतलस्पर्श-सुखजन्मना कदम्बमुकुलकर्णपूरायमाणेन रोमाञ्चजालेन कण्टकितैक-कपोलफलका निस्पन्दमतिष्ठम् ।

अथ ताम्बूलकरङ्कवाहिनी मदीया तरलिका नाम मयैव सह गता स्नातुमासीत् । सा च पश्चाच्चिरादिवागत्य तथावस्थितां शनै-र्मामवादीत् । " भर्तृदारिके, यौ तौ तापसकुमारकौ दिव्याकारा-वस्माभिरच्छोदसरस्तीरे दृष्टौ, तयोरेको येन भर्तृदुहितुरियमव-तंसीकृता सुरतरुकुसुममञ्जरी स तस्माद्द्वितीयादात्मनो रक्षन्दर्शन-मतिनिभृतपदः कुसुमितलतासंतानगहनान्तरेणोपसृत्य मामागच्छन्तीं पृष्ठतो भर्तृदारिकामुदिश्याप्राक्षीत् । 'बालिके केयं कन्यका कस्य वापत्यं किमभिधाना क्व गच्छति' इति । मयोक्तम् । 'एषा खलु भगवतः श्वेतभानोरंशुसंभूतायामप्सरसि गौर्यां समुत्पन्ना देवस्य सकलगन्धर्व-मुकुटमणिशलाकाशिखरोल्लेखमसृणितचरणनखचक्रस्य प्रणयप्रसुप्तगन्धर्वका-मिनीकपोलपत्रलताlाञ्छितभुजतरुशिखरस्य पादपीठीकृतलक्ष्मीकरकमलस्य गन्धर्वाधिपतेर्हंसस्य दुहिता महाश्वेता नाम गन्धर्वाधिवासं हेमकूटाचल-

† Pet. 148

† मभिप्रस्थिता'। इति कथिते च मया किमपि चिन्तयन्मुहूर्तमिव तूष्णीं स्थित्वा विगतनिमेषेण चक्षुषा चिरमभिवीक्षमाणो मां सानुनयमर्थितामिव दर्शयन्पुनराह । 'बालिके कल्याणिनी तवाविसंवादिन्यचपला बालभावेप्याकृतिरियम् । तत्करोषि मे वचनमेकमभ्यर्थ्यमाना' इति । ततो मया सविनयमुपरचिताञ्जलिपुटया दर्शितादरमभिहितः । 'भगवन्कस्मादेवमभिधत्से । काहम् । महात्मानः सकलत्रिभुवनपूजनीयास्त्वादृशाः पुण्यैर्विना निखिलकल्मषापहारिणीमस्मद्विधेषु दृष्टिमपि न पातयन्ति किं पुनराज्ञाम् । तद्विश्रब्धमादिश्यतां कर्तव्यम् । अनुगृह्यतामयं जनः'। इत्येवमुक्तश्च मया सस्नेहया सखीमिवोपकारिणीमिव प्राणप्रदामिव दृष्ट्या मामभिनन्द्य निकटवर्तिनस्तमालपादपात्पल्लवमादाय निष्पीड्य शिलातले तेन गन्धगजमदसुरभिपरिमलेन रसेनोत्तरीयवल्कलैकदेशाद्विपाट्य पट्टिकां स्वहस्तकमलकनिष्ठिकानखशिखरेणाभिलिख्य 'इयं पत्रिका त्वया तस्यै कन्यकायै प्रच्छन्नमेकाकिन्यै देया' इत्यभिधायार्पितवान्" इत्युक्त्वा च सा ताम्बूलभाजनादाकृष्य तामदर्शयत् । अहं तु तेन तत्संबन्धिनालापेन शब्दमयेनापि स्पर्शसुखमिवान्तर्जनयता श्रोत्रविषयेणापि रोमोद्गमानुमितसर्वाङ्गानुप्रवेशेन मदनावेशमन्त्रेणेवावेश्यमाना तस्याः करतलादादाय तां वल्कलपट्टिकां तस्यामिमामभिलिखितामार्यामपश्यम् ।

दूरं मुक्तालतया बिससितया विप्रलोभ्यमानो मे ।
हंस इव दर्शिताशो मानसजन्मा त्वया नीतः ॥

अनया च मे दृष्ट्या[1] दिङ्मोहभ्रान्त्येव प्रनष्टवर्त्मनः, बहुलनिशयेवान्धस्य, जिह्वोच्छित्त्येव मूकस्य, इन्द्रजालिकपिच्छिकयेवातत्त्वदर्शिनः, ज्वरप्रलापप्रवृत्त्येवासंबद्धभाषिणः, दुष्टनिद्रयेव विषविह्वलस्य,

† Pet. 149. १ दृष्ट्या — Thus Peterson.

† लोकायतिकविद्ययेवाधर्मरुचेः, मदिरयेवोन्मत्तस्य, दुष्टावेशक्रिययेव पिशाचग्रहस्य, दोषविकारोपचयः सुतरामक्रियत स्मरातुरस्य मे मनसः । येनाकुलीक्रियमाणा सरिदिव पूरेण विह्वलतामभ्यागमम् । तां च द्वितीयदर्शनेन कृतमहापुण्यामिवानुभूतसुरलोकवासामिव देवताधिष्ठितामिव लब्धवरामिव पीतामृतामिव समासादितत्रैलोक्यराज्याभिषेकामिव मन्यमाना, सततसंनिहितामपि दुर्लभदर्शनामिवातिपरिचितामप्यपूर्वामिव सादरमाभाषमाणा, पार्श्वावस्थितामपि सर्वलोकस्योपर्यवस्थितामिव पश्यन्ती, कपोलयोरलकलताभङ्गेषु च सोपग्रहं स्पृशन्ती, विपरीतमिव परिजनस्वामिसंबन्धमुपदर्शयन्ती, 'तरलिके कथय कथं स त्वया दृष्टः, किं किमभिहितासि तेन, कियन्तं कालमवस्थितासि तत्र, कियदनुसरन्नस्मानसावागतः' इति पुनः पुनः पर्यपृच्छम् । अनयैव च कथया तया सह तस्मिन्नेव प्रासादे तथैव प्रतिषिद्धाशेषपरिजनप्रवेशा दिवसमत्यवाहयम् ।

अथ मदीयेनेव हृदयेन कृतरागसंविभागे लोहितायति गगनतलोपान्तावलम्बिनि रविबिम्बे, सरागदिवसकरदर्शनानुरक्तायां कृतकमलशयनायामनङ्गातुरायामिव पाण्डुतां व्रजन्त्यामातपलक्ष्म्याम्, गैरिकगिरिसलिलप्रपातपाटलेषु कमलवनेभ्यः समुत्थाय वनगजयूथेष्विव पुञ्जीभवत्सु भास्करकिरणेषु, गगनावतारविश्रामलालसानां रविरथवाजिनां हर्षहेषारवप्रतिशब्दकेन स विशति मेरुगिरिगह्वरं वासरे, मुकुलितरक्तपङ्कजपुटप्रविष्टमधुकरावलीषु रविविरहमूर्छान्धकारितहृदयास्विव प्रारब्धनिमीलनासु पद्मिनीषु, ग्रासीकृतसामान्यमृणाललताविवरसंक्रामितानीव परस्परहृदयान्यादाय विघटमानेषु रथाङ्गनाम्नां युगलेषु सा छत्रग्राहिणी समागत्याकथयत् । 'भर्तृदारिके तयोर्मुनि-

† Pet. 150

† कुमारयोरन्यतरो द्वारि तिष्ठति कथयति चाक्षमालामुपयाचितुमागतोस्मि ' इति ।

अहं तु मुनिकुमारनामग्रहणादेव स्थानस्थितापि गतेव द्वारदेशं समुपजाततदागमनाशङ्का समाहूयान्यतमं कञ्चुकिनम्, ' गच्छ प्रवेश्यताम् ' इत्यादिश्य प्राहिणवम् । अथ मुहूर्तादिव तं तस्य, रूपस्येव यौवनम्, यौवनस्येव मकरकेतनम्, मकरकेतनस्येव वसन्तसमयम्, वसन्तसमयस्येव दक्षिणानिलम्, अनुरूपं सखायमृषिकुमारकं कपिञ्जलनामानं जराधवलस्य कञ्चुकिनोनुमार्गेण चन्द्रातपस्येव बालातपमागच्छन्तमपश्यम् । अन्तिकमुपगतस्य चास्य पर्याकुलमिव सविषादमिव शून्यमिवार्थिनमिवानुपरताभिप्रेतमाकारमलक्षयम् । उत्थाय च कृतप्रणामा सादरं स्वयमासनमुपाहरम् । उपविष्टस्य च बलादनिच्छतोपि प्रक्षाल्य चरणावुपमृज्योत्तरीयांशुकपल्लवेनाव्यवधानायां भूमावेव तस्यान्तिके समुपाविशम् । अथ मुहूर्तमिव स्थित्वा किमपि विवक्षुरिव स तस्यां मत्समीपोपविष्टायां तरलिकायां चक्षुरपातयत् । अहं तु विदिताभिप्राया दृष्ट्वैव ' भगवन्नव्यतिरिक्तेयमस्मच्छरीरादशङ्कितमभिधीयताम् ' इत्यवोचम् ।

एवमुक्तश्च मया कपिञ्जलः प्रत्यवादीत् । " राजपुत्रि, किं ब्रवीमि । वागेव मे नाभिधेयविषयमवतरति त्रपया । क्व कन्दमूलफलाशी शान्तो वननिरतो मुनिजनः । क्वायमनुपशान्तजनोचितो विषयोपभोगाभिलाषकलुषो मन्मथविविधविलाससंकटो रागप्रायः प्रपञ्चः । सर्वमेवानुपपन्नमालोकय किमारब्धं दैवेन । अयत्नेनैव खलूपहासास्पदतामीश्वरो नयति जनम् । न जाने किमिदं वल्कलानां सदृशमुताहो जटानां समुचितम् । किं तपसोनुरूपमाहोस्विद्धर्मोपदेशाङ्गमिदम् ।

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† Pet. 151

† अपूर्वेयं विडम्बना। केवलमवश्यं कथनीयमिदम्। अपर उपायो न दृश्यते। अन्या प्रतिक्रिया नोपलभ्यते। अन्यच्छरणं नालोक्यते। अन्या गतिर्नास्ति। अकथ्यमाने च महाननर्थोपनिपातो जायते। प्राणपरित्यागेनापि रक्षणीयाः सुहृदसव इति कथयामि। अस्ति भवत्याः समक्षमेव स मया तथा निष्ठुरमुपदर्शितकोपेनाभिहितः। तथा चाभिधाय परित्यज्य तं तस्मात्प्रदेशादुपजातमन्युरुत्सृष्टकुसुमावचयोऽन्यं प्रदेशमगमम्। अपयातायां भवत्यां मुहूर्तमिव स्थित्वैकाकी किमयमिदानीमाचरतीति संजातवितर्कः प्रतिनिवृत्य विटपान्तरितविग्रहस्तं प्रदेशं व्यलोकयम्। यावत्तत्र तं नाद्राक्षमासीच्च मे मनस्येवम् 'किं नु मदनपरायत्तचित्तवृत्तिस्तामेवानुसरन्गतो भवेत्, गतायां च तस्यां लब्धचेतनो लज्जमानो न शक्नोति मे दर्शनपथमुपगन्तुम्, आहोस्वित्कुपितः परित्यज्य मां गतः, उतान्वेषमाणो मामेव प्रदेशमन्यमितः समाश्रितः स्यात्'। इत्येवं विकल्पयन्कंचित्कालमतिष्ठम्। तेन तु जन्मनः प्रभृत्यनभ्यस्तेन तस्य क्षणमप्यदर्शनेन दूयमानः पुनरचिन्तयम्। 'स कदाचिद्धैर्यस्खलनविलक्षः किंचिदनिष्टमपि समाचरेत्। न हि किंचिन्न क्रियते ह्रिया। तन्न युक्तमेनमेकाकिनं कर्तुम्'। इत्यवधार्यान्वेष्टुमादरमकरवम्। अन्वेषमाणश्च यथा यथा नापश्यं तं तथा तथा सुहृत्स्नेहकातरेण मनसा तत्तदशोभनमाशङ्कमानस्तरुलतागहनानि चन्दनवीथिकालतामण्डपान्सरःकूलानि च वीक्षमाणो निपुणमितस्ततो दत्तदृष्टिः सुचिरं व्यचरम्।

अथैकस्मिन्सरःसमीपवर्तिनि निरन्तरतया कुसुममय इव मधुकरमय इव परभृतमय इव मयूरमय इवातिमनोहरे वसन्तजन्मभूमिभूते लतागहने कृतावस्थानम्, उत्सृष्टसकलव्यापारतया लिखितमिवोत्कीर्ण-

† Pet. 152

† मिव स्तम्भितमिवोपरतमिव प्रसुप्तमिव, योगसमाधिस्थमिव, निश्चलमपि स्ववृत्ताच्चलितम्, एकाकिनमपि मन्मथाधिष्ठितम्, सानुरागमपि पाण्डुतामावहन्तम्, शून्यान्तःकरणमपि हृदयनिवासिदयितम्, तूष्णीकमपि कथितमदनवेदनातिशयम्, शिलातलोपविष्टमपि मरणे व्यवस्थितम्, शापप्रदानभयादिवादत्तदर्शनेन कुसुमायुधेन संताप्यमानम्, अतिनिस्पन्दतया हृदयनिवासिनीं प्रियां द्रष्टुमन्तःप्रविष्टैरिवासह्यसंतापसंत्रासप्रलीनैरिव मनःक्षोभप्रकुपितैरिवोन्मुच्य गतैरिन्द्रियैः शून्यीकृततशरीरम्, निस्पन्दनिमीलितेनान्तर्ज्वलन्मदनदहनधूमाकुलिताभ्यन्तरेणेव पक्ष्मान्तरविवरवान्तानेकधारमनवरतमीक्षणयुगलेन बाष्पजलदुर्दिनमुत्सृजन्तम्, आलोहिनीमधरप्रभामनङ्गाग्नेः प्रदहतो हृदयमूर्ध्वसंसर्पिणीं शिखामिवादाय निष्पतद्भिरुच्छ्वासैस्तरलीकृतासन्नलताकुसुमकेसरम्, वामकपोलशयनीकृतकरतलतया समुत्सर्पद्भिरमलैर्नखांशुभिर्विमलीकृतमच्छाच्छचन्दनरसरचितललाटिकमिव ललाटमुद्वहन्तम्, अचिरापनीतपारिजातकुसुमकर्णपूरतया सशेषपरिमलामोदलोभोपसर्पिणा कलविरुतच्छलेन मदनसंमोहनमन्त्रमिव जपता मधुकरकुलेन सनीलोत्पलमिव सतमालपल्लवमिव श्रवणदेशं दधानम्, उत्कण्ठाज्वररोमाञ्चव्याजेन प्रतिरोमकूपनिपतितानां मदनशराणां कुसुमशरशल्यशकलनिकरमिवाङ्गलग्नं बिभ्राणम्, दक्षिणकरेण च स्फुरितनखकिरणनिकरां करतलस्पर्शसुखकण्टकितामिव मुक्तावलीमविनयपताकामुरसि धारयन्तम्, मदनवशीकरणचूर्णेनेव कुसुमरेणुना तरुभिराहन्यमानम्, आत्मरागमिव संक्रामयद्भिरासन्नैरनिलचलितैरशोकपल्लवैः स्पृश्यमानम्, सुरताभिषेकसलिलैरिवाभिनवपुष्पस्तबकमधुसीकरैर्वनश्रियाभिषिच्यमानम्, अलिनिवहनिपीयमानपरिमलैरुपरि पतद्भिश्चम्पककुड्मलैस्तप्तशरशल्यकै-

† Pet. 153

† रिव सधूमैः कुसुमशरेण ताड्यमानम्, अतिबहलवनामोदमत्तमधुकरझङ्कारनिस्वनैर्हुंकारैरिव दक्षिणानिलेन निर्भर्त्स्यमानम्, मदकलकोकिलकुलकोलाहलैर्वसन्तजयशब्दकलकलैरिव मधुमासेनाकुलीक्रियमाणम्, प्रभातचन्द्रमिव पाण्डुतया परिगृहीतम्, निदाघगङ्गाप्रवाहमिव कृशिमानमागतम्, अन्तर्गतानलं चन्दनविटपमिव म्लायन्तम्, अन्यमिवादृष्टपूर्वमिवापरिचितमिव जन्मान्तरमिवोपगतं रूपान्तरेणेव परिणतमाविष्टमिव महाभूताधिष्ठितमिव ग्रहगृहीतमिवोन्मत्तमिव छलितमिवान्धमिव बधिरमिव मूकमिव विलासमयमिव मदनमयमिव परायत्तचित्तवृत्तिं परां कोटिमधिरूढं मन्मथावेशस्यानभिज्ञेयपूर्वाकारं तमहमद्राक्षम्।

अपगतनिमेषेण चक्षुषा तदवस्थं चिरमुद्वीक्ष्य समुपजातविषादो वेपमानेन हृदयेनाचिन्तयम् । 'एवं नामायमतिदुर्विषहवेगो मकरकेतुः । येनानेन क्षणेनायमीदृशमवस्थान्तरमप्रतीकारमुपनीतः । कथमेवमेकपदे व्यर्थीभवेदेवंविधो ज्ञानराशिः । अहो बत महच्चित्रम्। तथा नामायमाशैशवाद्धीरप्रकृतिरस्खलितवृत्तिर्मम चान्येषां च मुनिकुमारकाणां स्पृहणीयचरित आसीत् । अद्य त्वितर इव परिभूय ज्ञानमविगणय्य तपःप्रभावमुन्मूल्य गाम्भीर्यं मन्मथेन जडीकृतः । सर्वथा दुर्लभं यौवनमस्खलितम्' इति । उपसृत्य च तस्मिन्नेव शिलातलैकपार्श्वे समुपविश्यांसदेशावसक्तपाणिस्तमनुन्मीलितलोचनमेव 'सखे पुण्डरीक कथय किमिदम्' इत्यपृच्छम् । अथ सुचिरसंमीलनालग्नमिव कथमपि प्रयत्नेनानवरतरोदनवशादुपजातारुणभावमश्रुजलपटलपूरप्लावितमुत्कुपितमिव सवेदनमिव स्वच्छांशुकान्तरितरक्तकमलवनच्छायं चक्षुरुन्मील्य मन्थरया दृष्ट्या सुचिरं विलोक्य मामायततरं निःश्वस्य लज्जा-

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† Pet. 154

† विशीर्यमाणविरलाक्षरं ‘ सखे कपिञ्जल विदितवृत्तान्तोपि किं मां पृच्छसि ’ इति कृच्छ्रेण शनैः शनैरवदत् । अहं तु तदाकर्ण्य तदवस्थयैवाप्रतीकारविकारोयं तथापि सुहृदा सुहृदसन्मार्गप्रवृत्तो यावच्छक्तितः सर्वात्मना निवारणीय इति मनसावधार्याब्रवम् ।

‘ सखे पुण्डरीक सुविदितमेतन्मम । केवलमिदमेव पृच्छामि । यदेतदारब्धं भवता किमिदं गुरुभिरुपदिष्टम् । उत धर्मशास्त्रेषु पठितम् । उत धर्मार्जनोपायोयम् । उतापरस्तपसां प्रकारः । उत स्वर्गगमनमार्गोयम् । उत व्रतरहस्यमिदम् । उत मोक्षप्राप्तियुक्तिरियम् । आहोस्विदन्यो नियमप्रकारः । कथमेतद्युक्तं भवतो मनसापि चिन्तयितुं किं पुनराख्यातुमीक्षितुं वा । किमप्रबुद्ध इवानेन मन्मथहतकेनोपहासास्पदतां नीयमानमात्मानं नावबुध्यसे । मूढो हि मदनेनायास्यते । का वा सुखाशा साधुजननिन्दितेष्वेवंविधेषु प्राकृतजनबहुमतेषु विषयेषु भवतः । स खलु धर्मबुद्ध्या विषलतावनं सिञ्चति, कुवलयमालेति निस्त्रिंशलतामालिङ्गति, कृष्णागुरुधूमलेखेति कृष्णसर्पमवगूहते, रत्नमिति ज्वलन्तमङ्गारमभिस्पृशति, मृणालमिति दुष्टवारणदन्तमुसलमुन्मूलयति, मूढो विषयोपभोगेष्वनिष्टानुबन्धिषु यः सुखबुद्धिमारोपयति । अधिगतविषयतत्त्वोपि कस्मात्खद्योत इव ज्योतिर्निवार्यमिदं ज्ञानमुद्वहसि । यतो न निवारयसि प्रबलरजःप्रसरकलुषितानि स्रोतांसीवोन्मार्गप्रस्थितानीन्द्रियाणि न नियमयसि च क्षुभितं मनः । कोयमनङ्गो नाम । धैर्यमवलम्ब्य निर्भर्त्स्यतामयं दुराचारः ’ इत्येवं वदत एव मे वचनमाक्षिप्य प्रतिपक्ष्मान्तरालप्रवृत्तबाष्पवेणिकं प्रमृज्य चक्षुः करतलेन पाणौ मामवलम्ब्यावोचत् । ‘ सखे किं बहुनोक्तेन । सर्वथा स्वस्थोसि । आशीविषविषवेगविषमाणा-

† Pet. 155

† तेषां कुसुमचापसायकानां पतितोसि न गोचरे । सुखमुपदिश्यते परस्य । यस्य चेन्द्रियाणि सन्ति मनो वा विद्यते यः पश्यति वा शृणोति वा श्रुतमवधारयति वा यो वा शुभमिदं न शुभमिदमिति विवेक्तुमलं स खलूपदेशमर्हति । मम तु सर्वमेवेदमतिदूरापेतम् । अवष्टम्भो ज्ञानं धैर्यं प्रतिसंख्यानमित्यस्तमितैषा कथा । कथमप्येवमेवायत्नविधृतास्तिष्ठन्त्यसवः । दूरातीतः खलूपदेशकालः । समतिक्रान्तो धैर्यावसरः । गता प्रतिसंख्यानवेला । अतीतो ज्ञानावष्टम्भसमयः । केन वान्येनास्मिन्समये भवन्तमपहायोपदेष्टव्यमुन्मार्गप्रवृत्तिनिवारणं वा करणीयम् । कस्यान्यस्य वा वचसि मया स्थातव्यम् । को वापरस्त्वत्समो मे जगति बन्धुः । किं करोमि । यन्न शक्नोमि निवारयितुमात्मानम् । इयमनेनैव क्षणेन भवता दृष्टा दुष्टावस्था । तद्गत इदानीमुपदेशकालः । यावत्प्राणिमि तावदस्य कल्पान्तोदितद्वादशदिनकरकिरणातपतीव्रस्य मदनसंतापस्य प्रतिक्रियां क्रियमाणामिच्छामि । पच्यन्त इव मेऽङ्गानि । उत्क्वथ्यत इव हृदयम् । प्लुष्यत इव दृष्टिः । ज्वलतीव शरीरम् । अत्र यत्प्राप्तकालं तत्करोतु भवान्' । इत्यभिधाय तूष्णीमभवत् ।

एवमुक्तोप्यहमेनं प्राबोधयं पुनः पुनः । यदा शास्त्रोपदेशविशदैः सनिदर्शनैः सेतिहासैश्च वचोभिः सानुनयं सोपग्रहं चाभिधीयमानोपि नाकरोत्कर्णे तदाहमचिन्तयम् । 'अतिभूमिमयं गतो न शक्यते निवर्तयितुम् । इदानीं निरर्थकाः खलूपदेशाः । तत्प्राणपरिरक्षणेपि तावदस्य यत्नमाचरामि' । इति कृतमतिरुत्थाय गत्वा तस्मात्सरसः सरसा मृणालिकाः समुद्धृत्य कमलिनीपलाशानि जललवलाञ्छितान्यादाय गर्भधूलिकषायपरिमलमनोहराणि च कुमुदकुवलयकमलानि गृहीत्वागत्य तस्मिन्नेव लतागृहशिलातले शयनमस्याकल्पयम् । तत्र च सुखनि-

† Pet. 156

† षण्णस्य प्रत्यासन्नवर्तिनां चन्दनविटपादीनां मृदूनि किसलयानि निष्पीड्य तेन स्वभावसुरभिणा तुषारशिशिरेण रसेन ललाटिकामकल्पयम् । आ चरणतलादङ्गचर्चां चारचयम् । अभ्यर्णपादपस्फुटितवल्कलविवरशीर्णेन च करसंचूर्णितेन कर्पूररेणुना स्वेदप्रतीकारमकरवम् । उरोनिहितचन्दनद्रवार्द्रवल्कलस्य स्वच्छसलिलसीकरनिकरस्राविणा कदलीदलेन व्यजनक्रियामन्वतिष्ठम् । एवं च मुहुर्मुहुरन्यदन्यन्नलिनदलशयनमुपकल्पयतो मुहुर्मुहुश्चन्दनचर्चामारचयतो मुहुर्मुहुश्च स्वेदप्रतिक्रियां कुर्वतः कदलीदलेनानवरतं वीजयतः समुदभून्मे मनसि चिन्ता । 'नास्ति खल्वसाध्यं नाम भगवतो मनोभुवः । क्वायं हरिण इव वनवासनिरतः स्वभावमुग्धो जनः । क्व च विविधविलासरसराशिर्गन्धर्वराजपुत्री महाश्वेता । सर्वथा नहि किंचिदस्य दुर्घटं दुष्करमनायत्तमकर्तव्यं वा जगति । दुरुपपादेष्वर्थेष्वयमवज्ञया विचरति । नायं केनापि प्रतिकूलयितुं शक्यते । का वा गणना सचेतनेषु । अपगतचेतनान्यपि संघटयितुमलं यद्यस्मै रोचते । तत्कुमुदिन्यपि दिनकरकरानुरागिणी भवति । कमलिन्यपि शशिकरद्वेषमुज्झति । निशापि वासरेण सह मिश्रतामेति । ज्योत्स्नाप्यन्धकारमनुवर्तते । छायापि प्रदीपाभिमुखमवतिष्ठते । तडिदपि जलदे स्थिरतां व्रजति । जरापि यौवनेन संचारिणी भवति । किं वा तस्य दुःसाध्यमपरम् । एवंविधो येनायमगाधगाम्भीर्यसागरस्तृणवल्लघुतामुपनीतः । क्व तत्तपः । क्वेयमवस्था । सर्वथा निष्प्रतीकारेयमापदुपस्थिता । किमिदानीं कर्तव्यम् । किं शरणम् । को वोपायः । कः सहायः । कः प्रकारः । का युक्तिः । कः समाश्रयः । येनास्यासवः संधार्यन्ते । केन वा कौशलेन कतमया वा युक्त्या कतरेण वा प्रकारेण केन वावष्टम्भेन

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† Pet. 157

† कया वा प्रज्ञया कतमेन वा समाश्वासनेनायं जीवेत्' । इत्येते चान्ये च मे विषण्णहृदयस्य संकल्पाः प्रादुरासन् । पुनश्चाचिन्तयम् । 'किमनया ध्यातया निष्प्रयोजनया चिन्तया । प्राणास्तावदस्य येन केनचिदुपायेन शुभेनाशुभेन वा रक्षणीयाः । तेषां च तत्समागममेकमपहाय नास्त्यपरः संरक्षणोपायः । बालभावादप्रगल्भतया च तपोविरुद्धमनुचितमुपहासमिवात्मनो मदनव्यतिकरं मन्यमानो नियतमेकोच्छ्वासावशेषजीवितोपि नायं तस्याः स्वयमभिगमनेन पूरयति मनोरथम् । अकालान्तरक्षमश्चायमस्य मदनविकारः । सततमतिगर्हितेनाकृत्येनापि रक्षणीयान्मन्यन्ते सुहृदसून्साधवः । तदतिह्रेपणमकर्तव्यमप्येतदस्माकमवश्यकर्तव्यतामापतितम् । किं चान्यत्क्रियते । का चान्या गतिः । सर्वथा प्रयामि तस्याः सकाशम् । आवेदयाम्येतामवस्थाम्' । इति चिन्तयित्वा कदाचिदनुचितव्यापारप्रवृत्तं मां विज्ञाय संजातलज्जो निवारयेदित्यनिवेद्यैव तस्मै तत्प्रदेशात्सव्याजमुत्थायागतोहम् । तदेवमवस्थिते यदत्रावसरप्राप्तमीदृशस्य चानुरागस्य सदृशमस्मदागमनस्य चानुरूपमात्मनो वा समुचितं तत्र प्रभवति भवती' इत्यभिधाय किमियं वक्ष्यतीति मन्मुखासक्तदृष्टिस्तूष्णीमासीत् ।

अहं तु तदाकर्ण्य सुखामृतमये ह्रद इव निमग्ना, रतिरसमयमुदधिमिवावतीर्णा, सर्वानन्दानामुपरि वर्तमाना, सर्वमनोरथानामग्रमिवाधिरूढा, सर्वोत्सवानामतिभूमिमिवाधिशयाना, तत्कालोपजातया लज्जया किंचिदवनम्यमानवदनत्वादस्पृष्टकपोलोदरैः, ग्रथितैरिवोपर्युपरिपतनानुबन्धदर्शितमालाक्रमैः, अप्राप्तपक्ष्मसंश्लेषतयोपजातप्रथिमभरैरमलैरानन्दबाष्पजलबिन्दुभिः स्रवद्भिरावेद्यमानप्रहर्षप्रसङ्गा तत्क्षणमचिन्तयम् । 'दिष्ट्या तावदयमनङ्गो मामिव तमप्यनुबध्नाति । यत्सत्य-

† Pet. 158

† मेतेन मे संतापयताप्यंशेन दर्शितानुकूलता । यदि च सत्यमेव तस्येदृशी दशा वर्तते ततः किमिव नोपकृतमनेन । किं वा नोपपादितम् । को वानेनापरः समानो बन्धुः । कथं वा कपिञ्जलस्य स्वप्नेपि वितथा भारती प्रशान्ताकृतेरस्माद्वदनान्निष्क्रामति । इत्थंभूते किं मयापि प्रतिपत्तव्यम् । तस्य वा पुरः किमभिधातव्यम् ' । इत्येवं विचारयन्त्या एव प्रविश्य ससंभ्रमा प्रतीहारी मामकथयत् । भर्तृदारिके, त्वमस्वस्थशरीरेति परिजनादुपलभ्य महादेवी प्राप्ता ' इति । तच्च श्रुत्वा कपिञ्जलो महाजनसंमर्दभीरुः सत्वरमुत्थाय ' राजपुत्रि, महानयमुपस्थितः कालातिपातः, भगवांश्च भुवनत्रयचूडामणिरस्तमुपगच्छति दिवसकरः, तद्गच्छामि, सर्वथाभिमतसुहृत्प्राणरक्षादक्षिणार्थमयमुपरचितोञ्जलिः, एष मे परमो विभवः ' इत्यभिधाय प्रतिवचनकालमप्रतीक्ष्यैव पुरोयायिनाम्बायाः प्रविशता कनकवेत्रलताकरेण प्रतीहारीजनेन कञ्चुकिलोकेन गृहीतताम्बूलकुसुमपटवासाङ्गरागेण चामरव्यग्रपाणिना कुब्जकिरातबधिरवामसवर्षधरकलमूकानुगतेन परिजनेन सर्वतः संरुद्धे द्वारदेशे कथमप्यवाप्तनिर्गमः प्रययौ । अम्बा तु मत्समीपमागत्य सुचिरं स्थित्वा स्वभवनमयासीत् । तया तु तत्रागत्य किं कृतं किमभिहितं किमाचेष्टितमिति शून्यहृदया सर्वं नालक्षयम् ।

गतायां च तस्यामस्तमुपगते भगवति हारीतहरितवाजिनि सरोजिनीजीवितेश्वरे चक्रवाकसुहृदि सवितरि, लोहितायमाने पश्चिमाशामुखे, हरितायमानेषु कमलवनेषु नीलायमाने पूर्वदिग्भागे, पातालपङ्ककलुषेण महाप्रलयजलधिपयःपूरेणेव तिमिरेणावष्टभ्यमाने जीवलोके, किंकर्तव्यतामूढा तामेव तरलिकामपृच्छम् । ' अयि तरलिके, कथं न पश्यसि दृढमाकुलं मे हृदयमप्रतिपत्तिविह्वलानि चेन्द्रियाणि । न

† Pet. 159

† स्वयमण्वपि कर्तव्यमलमस्मि ज्ञातुम् । उपदिशतु मे भवती यदत्र सांप्रतम् । अयमेवं त्वत्समक्षमेवाभिधाय गतः कपिञ्जलः । यदि तावदितरकन्यकेव विहाय लज्जाम्, उत्सृज्य धैर्यम्, अवमुच्य विनयम्, अचिन्तयित्वा जनापवादम्, अतिक्रम्य सदाचारम्, उल्लङ्घ्य शीलम्, अवगणय्य कुलम्, अङ्गीकृत्यायशः, रागान्धवृत्तिः, अननुज्ञाता पित्रा, अननुमोदिता मात्रा, स्वयमुपगम्य ग्राहयामि पाणिम्, एवं गुरुजनातिक्रमादधर्मो महान् । अथ धर्मानुरोधादितरपक्षावलम्बनद्वारेण मृत्युमङ्गीकरोमि, एवमपि प्रथमं तावत्स्वयमागतस्य प्रथमप्रणयिनस्तत्रभवतः कपिञ्जलस्य प्रणयप्रसरभङ्गः । पुनरपरं यदि कदाचित्तस्य जनस्य मत्कृतादाशाभङ्गात्प्राणविपत्तिरुपजायते तदपि मुनिजनवधजनितं महदेनो भवेत्' । इत्येवमुच्चारयन्त्यामेव मय्यासन्नचन्द्रोदयजन्मना विरलविरलेनालोकेन वसन्तवनराजिरिव कुसुमरजसा धूसरतां वासवी दिगयासीत् ।

ततः शशिकेसरिकरविदार्यमाणतमःकरिकुम्भसंभवेन मुक्ताफलक्षोदेनेव धवलतामुपनीयमानम्, उदयगिरिसिद्धसुन्दरीकुचच्युतेन चन्दनचूर्णराशिनेव पाण्डुरीक्रियमाणम्, चलितजलधिजलकल्लोलानिलोल्लासितेन वेलापुलिनसिकतोद्गमेनेव पाण्डुतामापाद्यमानं पश्चिमेतरदिन्दुधाम्ना दिगन्तरमदृश्यत । शनैः शनैश्चन्द्रदर्शनान्मन्दमन्दस्मिताया दशनप्रभेव ज्योत्स्ना निष्पतन्ती निशाया मुखशोभामकरोत् । तदनु रसातलादवनीमवदार्योद्गच्छता शेषफणमण्डलेनेव रजनीकरबिम्बेनाराजत रजनी । क्रमेण च सकलजीवलोकानन्दकेन कामिनीजनवल्लभेन किंचिदुन्मुक्तबालभावेन मकरध्वजबन्धुभूतेन समुपारूढरागेण सुरतोत्सवोपभोगैकयोग्येनामृतमयेन यौवनेनेवारोहता शशिना रमणीयतामनीयत यामिनी ।

† Pet. 160

† अथ तं प्रत्यासन्नसमुद्रविद्रुमप्रभापाटलितमिव, उदयगिरिसिंहकरतलाहतहरिणशोणितशोणीकृतमिव, रतिकलहकुपितरोहिणीचरणालक्तकरसलाञ्छितमिव, अभिनवोदयरागलोहितं रजनिकरमुदितं विलोक्य, अन्तर्ज्वलितमदनानलाप्यन्धकारितहृदया, तरलिकोत्सङ्गविधृतशरीरापि मन्मथहस्तवर्तिनी, चन्द्रगतनयनापि मृत्युमालोकयन्ती तत्क्षणमचिन्तयम् । 'एकत्र खलु मदनमधुमासमलयमारुतप्रभृतयः समस्ताः । एकत्र चायं पापकारी चन्द्रहतको न शक्यते सोढुम् । इदमतिदुर्विषहमदनवेदनातुरं च मे हृदयम् । अस्य चोद्गमनमिदं सदाहज्वरग्रस्तस्याङ्गारवर्षः, शीतार्तस्य तुषारपातः, विषस्फोटमूर्छितस्य कृष्णसर्पदंशः' । इत्येवं विचिन्तयन्तीमेव चन्द्रोदयोपनीता कमलवनम्लानिनिद्रेव मूर्छा मां निमीलितलोचनाकार्षीत् । अचिरेण च संभ्रान्ततरलिकोपनीताभिश्चन्दनचर्चाभिस्तालवृन्तानिलैश्चोपलब्धसंज्ञा तामेवाकुलाकुलां मूर्तेनेवाधिष्ठितां विषादेन महुलाटविधृतस्रवच्चन्द्रकान्तमणिशलाकामविच्छिन्नबाष्पजलधारान्धकारितमुखीं रुदतीं तरलिकामपश्यम् । उन्मीलितलोचनां च मां सा कृतपादप्रणामा चन्दनपङ्कार्द्रेण करयुगलेन बद्धाञ्जलिरवादीत् । 'भर्तृदारिके किं लज्जया गुरुजनापेक्षया वा । प्रसीद प्रेषय माम् । आनयामि ते हृदयदयितं जनम् । उत्तिष्ठ स्वयं वा तत्र गम्यताम् । अतः परमसमर्थासि सोढुमिमं प्रबलचन्द्रोदयविजृम्भमाणोत्कलिकाशतमुदधिमिव मकरचिह्नम्' । इत्येवंवादिनीं तामवोचम् 'उन्मत्ते किं मन्मथेन । नन्वयं सर्वविकल्पानपहरन्, सर्वोपायदर्शनान्युत्सारयन्, सर्वानन्तरायानन्तरयन्, सर्वसंदेहानपनयन्, सर्वशङ्कास्तिरस्कुर्वन्, लज्जामुन्मूलयन्, स्वयमभिगमनलाघवदोषमावृण्वन्, कालातिपातं परिहरन्नागत एव मृत्योस्तस्यैव वा सकाशं नेता कुमुद-

† Pet. 161

बान्धवः । तदुत्तिष्ठ यथाकथंचिदनुगमनेन जीविता संभावयामि हृदयदयितमायासकारिणं जनम् । इत्यभिदधाना मदनमूर्छाखेद-विह्वलैरङ्गैः कथंचिदवलम्ब्य तामेवोदतिष्ठम् । उच्चलितायाश्च मे दुर्निमित्तनिवेदकमस्पन्दत दक्षिणं लोचनम् । उपजातशङ्का चाचिन्तयम् 'इदमपरं किमप्युपक्षिप्तं दैवेन' इति ।

अथ नातिदूरोद्गतेन त्रिभुवनप्रासादमहाप्रणालानुकारिणा सुधा-सलिलप्लवानिव वहता चन्दनरसनिर्झरनिकरानिव क्षरता श्वेत-गङ्गाप्रवाहसहस्राणीव वमतामृतसागरपूरानिवोद्गिरता चन्द्रमण्ड-लेन प्लाव्यमाने ज्योत्स्नया भुवनान्तराले, श्वेतद्वीपनिवासमिव सोमलोकदर्शनसुखमिवानुभवति जने, महावराहदंष्ट्रामण्डलनिभेन शशिना क्षीरसागरोदरादिवोद्ध्रियमाणे महीमण्डले, प्रतिभवनमङ्गना-जनेन विकचकुमुदगन्धैश्चन्दनोदकैरुपह्रियमाणेषु चन्द्रोदयार्घेषु, कामिनीप्रहितसुरतदूतीसहस्रसंकुलेषु राजमार्गेषु, नीलांशुकरचितावगुण्ठ-नासु चन्द्रालोकभयचकितासु कमलवनलक्ष्मीष्विव नीलोत्पलप्रभापि-हितास्वितस्ततः पलायमानास्वभिसारिकासु, प्रतिकुमुदमाबद्धमधुकर-मण्डलासु प्रबुध्यमानासु भवनदीर्घिकाकुमुदिनीषु, स्फुटितकुमुदवनबहल-धूलिधवलितोदरे निशानदीपुलिनायमानेन्तरिक्षे, चन्द्रोदयानन्दनिर्भरे महोदधाविव रतिरसमय इवोत्सवमय इव विलासमय इव प्रीतिमय इव जीवलोके, शशिमणिप्रणालनिर्झरप्रमोदमुखरमयूररवरम्ये प्रदोषसमये, गृहीतविविधकुसुमताम्बूलाङ्गरागपटवासचूर्णया तरलिकयानुगम्यमाना† तेनैव मूर्छानिहितेन किंचिदाश्यानचन्दनललाटिकालग्नधूसराकुलालकेन चन्दन-रसचर्चाङ्गरागवेषेणार्द्रार्द्रेण तथैव च तया कण्ठस्थितयाक्षमालया श्रवणशिखरचुम्बिन्या च पारिजातमञ्जर्या पद्मरागरत्नरश्मीनिर्मिते-

† Pet. 162

† नेव रक्तांशुकेन कृतशिरोवगुण्ठना केनचिदात्मीयेनापि परिजनेनानुपलक्ष्यमाणा तस्मात्प्रासादशिखरादवातरम् ।

अवतीर्य च पारिजातकुसुममञ्जरीपरिमलाकृष्टेन रिक्तीकृतोपवनेन कुमुदवनान्यपहाय धावता मधुकरजालेन नीलपटावगुण्ठनविभ्रममिव संपादयतानुबध्यमाना प्रमदवनपक्षद्वारेण निर्गत्य तत्समीपमुदचलम् । प्रयान्ती च तरलिकाद्वितीयमपरिजनमात्मानमवलोक्याचिन्तयम् । 'प्रियतमाभिसरणप्रवृत्तस्य जनस्य किमिव कृत्यं बाह्येन परिजनेन । नन्वेत एव परिजनलीलामुपदर्शयन्ति । तथा हि । समारोपितशरासनासक्तसायकोनुसरति कुसुमायुधः । दूरप्रसारितकरः कर्षति शशी । प्रस्खलनभयात्पदे पदेवलम्बते रागः । लज्जां पृष्ठतः कृत्वा पुरः सहेन्द्रियैर्धावति हृदयम् । निश्चयमारोप्य नयन्युत्कण्ठा ' इति । प्रकाशं चावदम् । 'अयि तरलिके अपि नाम मामिवायमिन्दुहतकस्तमपि किरणकचग्रहाकृष्टमभिमुखमानयेत् ' इत्येवंवादिनीं च मां सा विहस्याब्रवीत् । 'भर्तृदारिके, मुग्धासि । किमस्य तेन जनेन । अयमात्मनैव तावन्मदनातुर इव भर्तृदारिकायां तास्ताश्चेष्टाः करोति । तथा हि । प्रतिबिम्बच्छलेन स्वेदसलिलकणिकाचितं चुम्बति कपोलयुगलम् । लावण्यवति पयोधरभारे निपतति प्रस्फुरितकरः । स्पृशति रशनामणीन् । निर्मलनखलग्नमूर्तिः पादयोः पतति । किं चास्य मदनातुरस्येव वपुस्तापाच्छुष्कचन्दनानुलेपपाण्डुतामुद्वहति । मृणालवलयधवलान्करान्धत्ते । प्रतिमाव्याजेन स्फटिकमणिकुट्टिमेषु निपतति । केतकीगर्भकेसरधूलिधूसरपादः कुमुदसरांस्यवगाहते । सलिलसीकरार्द्रांश्शशिमणीन्करैरामृशति । द्वेष्टि विघटितचक्रवाकमिथुनानि कमलवनानि ' । एतैश्चान्यैश्च तत्कालोचितैरालापैस्तया सह तमुद्देशम-

† Pet. 163

† भ्युपागमम् । तत्र च मार्गलताकुसुमरजोधूसरं चरणयुगलं कैलासतटाचन्द्रोदयप्रसृतचन्द्रकान्तमणिप्रस्रवणे प्रक्षालयन्ती यस्मिन्प्रदेशे स आस्ते तस्मिन्नेव चास्य सरसः पश्चिमे तटे पुरुषस्येव रुदितध्वनिं विप्रकर्षान्नातिव्यक्तमुपालक्षयम्। दक्षिणेक्षणस्फुरणेन च प्रथममेव मनस्याहितशङ्का तेन सुतरामवदीर्णहृदयेव किमप्यनिष्टमन्तः कथयतेव विषण्णेनान्तरात्मना ‘तरलिके किमिदम्’ इति सभयमभिदधाना वेपमानगात्रयष्टिस्तदभिमुखमतित्वरितमगच्छम्।

अथ निशीथप्रभावाद्दूरादेव विभाव्यमानस्वरम्, उन्मुक्तार्तनादम्, ‘हा हतोस्मि, हा दग्धोस्मि, हा वञ्चितोस्मि, हा किमिदमापतितम्, किं वृत्तम्, उत्सन्नोस्मि, दुरात्मन्मदनपिशाच पाप निर्घृण किमिदमकृत्यमनुष्ठितम्, आः पापे दुष्कृतकारिणि दुर्विनीते महाश्वेते किमनेन तेऽपकृतम्, आः पाप दुश्चरित चन्द्रचाण्डाल कृतार्थोसीदानीम्, अपगतदाक्षिण्य दक्षिणानिलहतक पूर्णास्ते मनोरथाः कृतं कर्तव्यं वहेदानीं यथेष्टम्, हा भगवञ्छ्वेतकेतो पुत्रवत्सल न वेत्सि मुषितमात्मानम्, हा धर्म निष्परिग्रहोसि, हा तपो निराश्रयमसि, हा सरस्वति विधवासि, हा सत्यमनाथमसि, हा सुरलोक शून्योसि, सखे प्रतिपालय माम्, अहमपि भवन्तमनुयास्यामि, न शक्नोमि भवता विना क्षणमप्यवस्थातुमेकाकी, कथमपरिचित इवादृष्टपूर्वक इवाद्य मामेकपद उत्सृज्य प्रयासि, कुतस्तवेयमतिनिष्ठुरता, कथय त्वदृते क्व गच्छामि कं याचे कं शरणमुपैमि, अन्धोस्मि संवृत्तः, शून्या मे दिशो जाताः, निरर्थकं जीवितमप्रयोजनं तपो निःसुखाश्च लोकाः, केन सह परिभ्रमामि, कमालपामि, उत्तिष्ठ देहि मे प्रतिवचनम्, क्व तन्ममोपरि सुहृत्प्रेम, क्व सा स्मितपूर्वाभिभाषिता च’ इत्येतानि चान्यानि च विलपन्तं

† Pet. 164

† कपिञ्जलमश्रौषम्।

तच्च श्रुत्वा पतितैरिव प्राणैर्दूरादेव मुक्तैकताराक्रन्दा, सरस्तीरलतासक्तित्रुट्यमानांशुकोत्तरीया, यथाशक्ति त्वरितैरज्ञातसमविषमभूमिभागविन्यस्तैः पादप्रक्षेपैः प्रस्खलन्ती पदे पदे, केनाप्युत्क्षिप्य नीयमानेव तं प्रदेशं गत्वा सरस्तीरसमीपवर्तिनि शिशिरसीकरासारस्राविणि शशिमणिशिलातले विरचितं कुमुदकुवलयकमलविविधवनकुसुमसुकुमारमालामयमिव मृणालमयं कुसुमशरसायकमयमिव शयनमधिशयानम्, अतिनिष्पन्दतया मत्पदशब्दमिवाकर्णयन्तम्, अन्तःकोपशमितमदनसंतापतया तत्क्षणलब्धसुखप्रसुप्तमिव, मनःक्षोभप्रायश्चित्तप्राणायामावस्थितमिव अतिप्रस्फुरितप्रभेण त्वत्कृते ममेयमवस्थेति कथयन्तमिवाधरेण, इन्दुद्वेषपरिवर्तितदेहतया पृष्ठभागनिपतितैर्मदनदहनविह्वलहृदयन्यस्तहस्तनखमयूखच्छलेन छिद्रितमिव शशिकिरणैः, उच्छुष्कपाण्डुरया स्वविनाशोत्पातोत्पन्नया मदनचन्द्रकलयेव चन्दनलेखिकया रचितललाटिकम्, ईषदालक्ष्यपरिवृत्ततारकेणानवरतरोदनाताम्रेण प्राणोत्सर्गोपजाताश्रुक्षयतया रुधिरमिव क्षरता मदनशरशल्यवेदनाकूणितत्रिभागेण नातिमीलितेन लोचनयुगलेन मत्तः प्रियतरस्तवापरो जनो जात इति कुपितेनेव जीवितेन परित्यक्तम्, मन्मथव्यथया सहैतानसून्स्वयमिवोत्सृज्य निश्चेतनतासुखमनुभवन्तम्, अनङ्गयोगविद्यामिव ध्यायन्तम्, अपूर्वप्राणायाममिवाभ्यस्यन्तम्, उपपादितास्मदागमनेन प्रणयादिवापहृतप्राणपूर्णपात्रमनङ्गेन, रचितललाटिकात्रिपुण्ड्रकम्, धृतसरसबिससूत्रयज्ञोपवीतम्, अंसावसक्तकदलीगर्भपत्रचारुचीरम्, एकावलीविशालाक्षमालम्, अविरलामलकर्पूरक्षोदभस्मधवलम्, आबद्धमृणालरक्षाप्रतिसरमनोहरम्, मनोभवव्रतवेषमास्थाय मत्समागममन्त्र-

† Pet. 165

† मिव साधयन्तम्, 'कठिनहृदये दर्शनमात्रकेणापि न पुनरनुगृहीतोयमनुगतो जनः' इति सप्रणयं मामुपाल[1]भमानमिव चक्षुषा, किंचिद्विवृताधरतया जीवितमपहर्तुमन्तःप्रविष्टैरिवेन्दुकिरणैर्निर्गच्छद्भिर्दशनांशुभिर्धवलितपुरोभागम्, मन्मथव्यथाविघटमानहृदयनिहितेन वामेन पाणिना 'प्रसीद प्राणैः समं प्राणसमे न गन्तव्यम्' इति हृदयस्थितां मामिव धारयन्तम्, इतरेण च नखमयूखदन्तुरतया चन्दनमिव स्रवतोत्तानीकृतेन चन्द्रातपमिव निवारयन्तम्, अन्तिकस्थितेन चाचिरोद्गतजीवितमार्गमिवोद्ग्रीवेण विलोकयता तपःसुहृदा कमण्डलुना समुपेतम्, कण्ठाभरणीकृतेन च मृणालवलयेन रजनिकरकिरणपाशेनेवं संयम्य लोकान्तरमुपनीयमानम्, कपिञ्जलेन मद्दर्शनादब्रह्मण्यमित्यूर्ध्वहस्तेन द्विगुणीभूतबाष्पोद्गमेनाक्रोशता कण्ठे परिष्वक्तं तत्क्षणविगतजीवितं तमहं पापकारिणी मन्दभाग्या महाभागमद्राक्षम् ।

उद्भूतमूर्छान्धकारा च पातालतलमिवावतीर्णा तदा काहमगमं किमकरवं किं व्यलपमिति सर्वमेव नाज्ञासिषम् । असवश्च मे तस्मिन्क्षणे किमतिकठिनतयास्य मूढहृदयस्य, किमनेकदुःखसहस्रसहिष्णुतया हतशरीरकस्य, किं विहिततया दीर्घशोकस्य, किं भाजनतया जन्मान्तरोपात्तस्य दुष्कृतस्य, किं दुःखदाननिपुणतया दग्धदैवस्य, किमेकान्तवामतया दुरात्मनो मन्मथहतकस्य केन हेतुना नोद्गच्छन्ति स्म तदपि न ज्ञातवती । केवलमतिचिराल्लब्धचेतना दुःखभागिनी वह्नाविव पतितमसह्यशोकदह्यमानमात्मानमवनौ विचेष्टमानमपश्यम् । अश्रद्दधाना चासंभावनीयं तत्तस्य मरणमात्मनश्च जीवितमुत्थाय, 'हा हा किमिदमुपनतम्' इति मुक्तार्तनादा, 'हा अम्ब हा तात हा सख्यः'

† Pet. 166. 1 Pet. उपलभ.

† इति व्याहरन्ती, 'हा नाथ जीवितनिबन्धन, आचक्ष्व क मामेकाकिनीमशरणामकरुण विमुच्य यासि, पृच्छ तरलिकां त्वत्कृते मया यानुभूतावस्था, युगसहस्रायमाणः कृच्छ्रेण नीतो दिवसः, प्रसीद सकृदप्यालप, दर्शय भक्तवत्सलताम्, ईषदपि विलोकय, पूरय मे मनोरथम्, आर्तास्मि भक्तास्म्यनुरक्तास्म्यनाथास्मि बालास्म्यगतिकास्मि दुःखितास्म्यनन्यशरणास्मि मदनपरिभूतास्मि, किमिति न करोषि दयाम्, कथय किमपराद्धम्, किं वा नानुष्ठितं मया, कस्यां वा नाज्ञायामादृतम्, कस्मिन्वा त्वदनुकूले नाभिरतम्, येन कुपितो दासजनमकारणात्परित्यज्य व्रजन्न बिभेषि कौलीनात्, अलीकानुरागप्रतारणकुशलया किं वा मया वामया पापया याहमद्यापि प्राणिमि, हा हतास्मि मन्दभागिनी, कथं न त्वं जातो न विनयो न बन्धुवर्गो न परलोकः, धिङ्मां दुष्कृतकारिणीं यस्याः कृते तवेयमीदृशी दशा वर्तते, नास्ति मत्सदृशी नृशंसहृदया याहमेवंविधं भवन्तमुत्सृज्य गृहं गतवती, किं मे गृहेण किमम्बया किं वा तातेन किं बन्धुभिः किं परिजनेन, हा कमुपयामि शरणम्, अयि दैव दर्शय दयां विज्ञापयामि त्वां देहि दयितदक्षिणाम्, भगवति भवितव्यते कुरु कृपां पाहि वनितामनाथाम्, भगवत्यो वनदेवताः प्रसीदत प्रयच्छतास्य प्राणान्, अव वसुंधरे सकललोकानुग्रहजननि, रजनि किमर्थं नानुकम्पसे, तात कैलास शरणागतास्मि ते दर्शय दयालुताम्, इत्येतानि चान्यानि च व्याक्रोशन्ती कियद्वा स्मरामि ग्रहगृहीतेवाविष्टेवोन्मत्तेव भूतोपहतेव व्यलपम्। उपर्युपरिपतितनयनजलधारानिकरच्छलेन विलीयमानेन द्रवतामिव नीयमाना जलाकारेणेवात्मीक्रियमाणा, प्रलापाक्षरैरपि दशनमयूखशिखानुगततया साश्रुधारैरिव निष्पतद्भिः शिरो-

† Pet. 167

† रुहैरप्यविरलविगलितकुसुमतया मुक्तबाष्पजलबिन्दुभिरिवाभरणैरपि प्रसृतविमलमणिकिरणाश्रुतया प्ररुदितैरिवोपेता, तज्जीवितायेवात्ममरणाय स्पृहयन्ती, मृतस्यापि सर्वात्मना हृदयं प्रवेष्टुमिवेच्छन्ती, करतलेन कपोलयोराश्यानचन्दनश्वेतजटामूले च ललाटे निहितसरसबिसयोश्चांसयोर्मलयजरसलवलुलितकमलिनीपलाशावगुण्ठिते च हृदये परामृशन्ती, 'पुण्डरीक निष्ठुरोस्येवमप्यार्तां न गणयसि माम्' इत्युपालभमाना मुहुर्मुहुरेनमन्वनयं मुहुर्मुहुः पर्यचुम्बं मुहुर्मुहुः कण्ठे गृहीत्वा व्याक्रोशम् । 'आः पापे, त्वयापि मत्प्रत्यागमनकालं यावदस्यासवो न रक्षिताः' इति तामेकावलीमगर्हयम् । 'अयि भगवन्प्रसीद प्रत्युज्जीवयैनम्' इति मुहुर्मुहुः कपिञ्जलस्य पादयोरपतम् । मुहुर्मुहुश्च तरलिकां कण्ठे गृहीत्वा प्रारुदम् । अद्यापि चिन्तयन्ती न जानामि तस्मिन्काले कुतस्तान्यचिन्तितान्यशिक्षितान्यनुपदिष्टान्यदृष्टपूर्वाणि मे हतपुण्यायाः कृपणानि चाटुसहस्राणि प्रादुरभवन्कुतस्ते संलापाः कुतस्तान्यतिकरुणानि वैक्लव्यरुदितानि । अन्य एव स प्रकारः । प्रलयोर्मय इवोदतिष्ठन्नन्तर्बाष्पवेगानाम् । जलयन्त्राणीवामुच्यन्ताश्रुप्रवाहाणाम् । प्ररोहा इव निरगच्छन्प्रलापानाम् । शिखरशतानीवावर्धन्त दुःखानाम् । प्रसूतय इवोदपाद्यन्त मूर्छानाम् " ।

इत्येवमात्मवृत्तान्तमावेदयन्त्या एव तस्याः समतिक्रान्तं कथमप्यतिकष्टमवस्थान्तरमनुभवन्त्या इव चेतनां जहार मूर्छा । वेगान्निष्पतन्तीं च शिलातले तां ससंभ्रमं प्रसारितकरः परिजन इव जातपीडश्चन्द्रापीडो विधृतवान् । अश्रुजलार्द्रेण च तदीयेनैवोत्तरीयवल्कलप्रान्तेन शनैः शनैर्वीजयन्संज्ञां ग्राहितवान् । उपजातकारुण्यश्च बाष्पसलिलोत्पीडेन प्रक्षाल्यमानकपोलयुगलो लब्धचेतनामवादीत् ।

† Pet. 168

† ‘ भगवति मया पापेन तवायं पुनरभिनवतामुपनीतः शोको येनेदृशीं दशामुपनीतासि । तदलमनया कथया । संह्रियतामियम् । अहमप्यसमर्थः श्रोतुम् । अतिक्रान्तान्यपि हि संकीर्त्यमानानि प्रियजनविश्वासवचनान्यनुभवसमां वेदनामुपजनयन्ति सुहृज्जनस्य दुःखानि । तन्नार्हसि कथं कथमपि विधृतानिमानसुलभानसून्पुनः पुनः स्मरण-शोकानलेन्धनतामुपनेतुम् ’ ।

इत्येवमुक्ता दीर्घमुष्णं च निश्वस्य बाष्पायमाणलोचना सनिर्वेदमब्रवीत् । “ राजपुत्र, या तदा तस्यामतिदारुणायां हतनिशायामेभिरतिनृशंसैरसुभिर्न परित्यक्ता ते मामिदानीं परित्यजन्तीति दूरापेतम् । नूनमपुण्योपहतायाः पापाया मम भगवानन्तकोऽपि परिहरति दर्शनम् । कुतश्च मे कठिनहृदयायाः शोकः । सर्वमिदमलीकमस्य दुरात्मनः शठहृदयस्य । सर्वथाहमनेन त्यक्तत्रपेण निरपत्रपाणामग्रेसरीकृता । यया चाविष्कृतमदनया वज्रमय्येवेदमनुभूतं तस्याः का गणना कथनं प्रति । किं वा परमतः कष्टतरमाख्येयमन्यद्भविष्यति यन्न शक्यते श्रोतुमाख्यातुं वा । केवलमस्य वज्रपातस्यानन्तरमाश्चर्यं यदभूत्तदावेदयामि । आत्मनश्च प्राणधारणकारणलव इवाव्यक्तो यः समुत्पन्नस्तं च कथयामि । यया दुराशामृगतृष्णिकया गृहीताहमिदमुपरतकल्पं परकीयमिव भारभूतमप्रयोजनमकृतज्ञं च हतशरीरं वहामि तदलं श्रूयताम् । ततश्च तथाभूते तस्मिन्नवस्थान्तरे मरणैकनिश्चया तत्तद्बहु विलप्य तरलिकामब्रवम् । ‘ अभ्युत्तिष्ठ निष्ठुरहृदये कियद्रोदिषि । काष्ठान्याहृत्य विरचय चिताम् । अनुसरामि जीवितेश्वरम् ’ इति । अत्रान्तरे झटिति चन्द्रमण्डलविनिर्गतो गगनादवतीर्य केयूरकोटिलग्नममृतफे-

† Pet. 169

† नपिण्डपाण्डुरं पवनतरलमंशुकोत्तरीयमाकर्षन्, उभयकर्णान्दोलितकुण्डलमणिप्रभानुरक्तगण्डस्थलः, स्थूलमुक्ताफलतया तारागणमिव ग्रथितमतितारं हारमुरसा दधानः, धवलदुकूलपल्लवकल्पितोष्णीषग्रन्थिः, अलिकुलनीलकुटिलकुन्तलनिकरविकटमौलिः, उत्फुल्लकुमुदकर्णपूरः, कामिनीकुचकुङ्कुमपत्रलतालाञ्छितांसदेशः, कुमुदधवलदेहः, महाप्रमाणः पुरुषः, महापुरुषलक्षणोपेतः, दिव्याकृतिः, स्वच्छवारिधवलेन देहप्रभावितानेन क्षालयन्निव दिगन्तराणि, आमोदिना च शरीरतः क्षरता शिशिरेण शीतज्वरमिव जनयतामृतसीकरनिकरवर्षेण तुषारपटलेनेवानुलिम्पन्, गोशीर्षचन्दनरसच्छटाभिरिवासिञ्चन्, ऐरावतकरपीवराभ्यां बाहुभ्यां मृणालधवलाङ्गुलिभ्यामतिशीतलस्पर्शाभ्यां तमुपरतमुत्क्षिपन्, दुन्दुभिनादगम्भीरेण स्वरेण 'वत्से महाश्वेते न परित्याज्यास्त्वया प्राणाः पुनरपि तवानेन सह भविष्यति समागमः' इत्येवमादृतः पितेवाभिधाय सहैवानेन गगनतलमुदपतत्। अहं तु तेन व्यतिकरेण सभया सविस्मया सकौतुका चोन्मुखी किमिदमिति कपिञ्जलमपृच्छम्। असौ तु ससंभ्रममदत्त्वैवोत्तरमुदतिष्ठत्। 'दुरात्मन्क मे वयस्यमपहृत्य गच्छसि' इत्यभिधायोन्मुखः संजातकोपो बध्नन्सवेगमुत्तरीयवल्कलेन परिकरमुत्पतन्तं तमेवानुसरन्नन्तरिक्षमुदगात्। पश्यन्त्या एव च मे सर्व एव ते तारागणमध्यमविशन्।

मम तु तेन द्वितीयेनेव प्रियतममरणेन कपिञ्जलगमनेन द्विगुणीकृतशोकायाः सुतरामदीर्यत हृदयम्। किंकर्तव्यतामूढा च तरलिकामब्रवम्। 'अयि न जानासि किमेतत्' इति। सा तु तदवलोक्य स्त्रीस्वभावकातरा तस्मिन्क्षणे शोकाभिभाविना भयेनाभिभूता वेपमानाङ्गयष्टिर्मम मरणशङ्कया च वराकी विषण्णहृदया सकरुणमवादीत्।

† Pet. 170

† "भर्तृदारिके न जानामि पापकारिणी । किं तु महदिदमाश्चर्यम् । अमानुषाकृतिरेष पुरुषः । समाश्वासिता चानेन गच्छता सानुकम्पं पित्रेव भर्तृदारिका । प्रायेण चैवंविधा दिव्याः स्वप्नेप्यविसंवादिन्यो भवन्त्याकृतयः । किमुत साक्षात् । न चाल्पमपि विचारयन्ती कारणमस्य मिथ्याभिधाने पश्यामि । अतो युक्तं विचार्यात्मानमस्मात्प्राणपरित्यागव्यवसायान्निवर्तयितुम् । अतिमहत्खल्विदमाश्वासस्थानमस्यामवस्थायाम् । अपि च तमनुसरन्गत एव कपिञ्जलः । तस्मात् 'कुतोयं, को वायं, किमर्थं वानेनायमपगतासुरुत्क्षिप्य नीतः, क्व वा नीतः, कस्माच्चासंभावनीयेनामुना पुनःसमागमाशाप्रदानेन भर्तृदारिका समाश्वासिता' इति सर्वमुपलभ्य जीवितं वा मरणं वा समाचरिष्यसि । अदुर्लभं हि मरणमध्यवसितम् । पश्चादप्येतद्भविष्यति । न च जीवन्कपिञ्जलो भर्तृदारिकामदृष्ट्वा स्थास्यति । तेन तत्प्रत्यागमनकालावधयोपि तावद्ध्रियन्ताममी प्राणाः" । इत्यभिदधाना पादयोर्मे न्यपतत् । अहं तु सकललोकदुर्लङ्घ्यतया जीविततृष्णायाः, क्षुद्रतया च स्त्रीस्वभावस्य, तया च तद्वचनोपनीतया दुराशामृगतृष्णिकया, कपिञ्जलप्रत्यागमनकांक्षया च तस्मिन्काले तदेव युक्तं मन्यमाना नोत्सृष्टवती जीवितम् । आशया हि किमिव न क्रियते । तां च पापकारिणीं कालरात्रिप्रतिमां वर्षसहस्रायमाणां यातनामयीमिव दुःखमयीमिव नरकमयीमिवाग्निमयीमिवोत्सन्ननिद्रा तथैव क्षितितले विचेष्टमाना रेणुकणधूसरैरश्रुजलार्द्रकपोलसंदानितैर्विमुक्तव्याकुलैः शिरोरुहैरुपरुद्धमुखी निर्दयाक्रन्दजर्जरस्वरक्षयक्षामेण कण्ठेन तस्मिन्नेव सरस्तीरे तरलिकाद्वितीया क्षपां क्षपितवती ।

प्रत्युषसि तूत्थाय तस्मिन्नेव सरसि स्नात्वा, कृतनिश्चया, तत्प्रीत्या

† Pet. 171

† तमेव कमण्डलुमादाय तान्येव च वल्कलानि तामेवाक्षमालां गृहीत्वा, बुद्ध्वा निःसारतां संसारस्य, ज्ञात्वा च मन्दपुण्यतामात्मनः, निरूप्य चाप्रतीकारदारुणतां व्यसनोपनिपातानाम्, आकलय्य दुरनवारतां शोकस्य, दृष्ट्वा च निष्ठुरतां दैवस्य, चिन्तयित्वा चातिबहुलदुःखतां स्नेहस्य, भावयित्वा चानित्यतां सर्वभावानाम्, अवधार्य चाकाण्डभङ्गुरतां सर्वसुखानाम्, अविगणय्य तातमम्बां च, परित्यज्य सह परिजनेन सकलबन्धुवर्गम्, निवर्त्य विषयसुखेभ्यो मनः, संयम्येन्द्रियाणि, गृहीतब्रह्मचर्या देवं त्रैलोक्यनाथमनाथशरणमिमं शरणार्थिनी स्थाणुमाश्रिता । अपरेद्युश्च कुतोपि समुपलब्धवृत्तान्तस्तातः सहाम्बया सह बन्धुवर्गेणागत्य सुचिरं कृताक्रन्दस्तैस्तैरुपायैरभ्यर्थनाभिश्च बहुभिरुपदेशैश्चानेकप्रकारैः परिसान्त्वनैश्च नानाविधैर्गृहागमनाय मे महान्तं यत्नमकरोत् । यदा च नेयमस्माद्व्यवसायात्कथंचिदपि शक्यते व्यावर्तयितुमिति निश्चयमधिगतवांस्तदा निराशोपि दुस्त्यजतया दुहितृस्नेहस्य पुनः पुनर्मया विसृज्यमानोपि बहून्दिवसान्स्थित्वा सशोक एवान्तर्दह्यमानहृदयो गृहानयासीत् । गते च ताते ततः प्रभृति तस्य जनस्याश्रुमोक्षमात्रेण किल कृतज्ञतां दर्शयन्ती, तदनुरागकृशमिदमपुण्यबहुलमस्तमितलज्जममङ्गलभूतमनेकक्लेशायाससहस्रनिवासं दग्धशरीरकं बहुविधैर्नियमशतैः शोषयन्ती, वन्यैश्च फलमूलवारिभिर्वर्तमाना, जपव्याजेन तद्गुणगणानिव गणयन्ती, त्रिसंध्यमत्र सरसि स्नानमुपस्पृशन्ती, प्रतिदिनमर्चयन्ती देवं त्र्यम्बकम्, अस्यामेव गुहायां तरलिकया सह दीर्घशोकमनुभवन्ती चिरमवसम्। साहमेवंविधा पापकारिणी निर्लक्षणा निर्लज्जा क्रूरा च निःस्नेहा च नृशंसा च गर्हणीया निष्प्रयोजनोत्पन्ना निष्फलजीविता निरवलम्बना निःसुखा च । किं मया दृष्टया पृष्टया

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† Pet. 172

† वा कृतब्राह्मणवधमहापातकया करोति महाभागः" । इत्युक्त्वा पाण्डुना वल्कलोपान्तेन शशिनमिव शरन्मेघशकलेनाच्छाद्य वदनं दुर्निवारबाष्पवेगमपारयन्ती निवारयितुमुन्मुक्तकण्ठमतिचिरमुच्चैः प्रारोदीत् ।

चन्द्रापीडस्तु प्रथममेव तस्या रूपेण विनयेन दाक्षिण्येन मधुरालापतया निःसङ्गतया चातितपस्वितया च प्रशान्तत्वेन च निरभिमानतया च महानुभावत्वेन च शुचितया चोपारूढगौरवोभूत् । तदानीं तु तेनापरेण दर्शितसद्भावेन स्ववृत्तान्तकथनेन तया च कृतज्ञतया हृतहृदयः सुतरामारोपितप्रीतिरभवत् । आर्द्रीकृतहृदयश्च शनैः शनैरेनामभाषत । "भगवति, क्लेशभीरुरकृतज्ञः सुखासङ्गलुब्धो लोकः स्नेहसदृशं कर्मानुष्ठातुमशक्तो निष्फलेनाश्रुपातमात्रेण स्नेहमुपदर्शयन्रोदिति । त्वया तु कर्मणैव सर्वमाचरन्त्या किमिव न प्रेमोचितमाचेष्टितं येन रोदिषि । तदर्थमा जन्मनः प्रभृति समुपचितपरिचयः प्रेयानसंस्तुत इव परित्यक्तो बान्धवजनः । संनिहिता अपि तृणावज्ञयावधीरिता विषयाः । मुक्तान्यतिशयितशुनासीरसमृद्धीन्यैश्वर्यसुखानि । मृणालिनीवातितनीयस्यपि नितरां तनिमानमनुचितैः संक्लेशैरुपनीता तनुः । गृहीतं ब्रह्मचर्यम् । आयोजितस्तपसि महत्यात्मा । वनिताजनदुष्करमप्यङ्गीकृतमरण्यावस्थानम् । अपि चानायासेनैवात्मा दुःखाभिहतैः परित्यज्यते । महीयसा तु यत्नेन गरीयसि क्लेशे निक्षिप्यते केवलम् । यदेतदनुमरणं नाम तदतिनिष्फलम् । अविद्वज्जनाचरित एष मार्गः, मोहविलसितमेतत्, अज्ञानपद्धतिरियम्, रभसाचरितमिदम्, क्षुद्रदृष्टिरेषा, अतिप्रमादोयम्, मौर्ख्यस्खलितमिदं यदुपरते पितरि भ्रातरि सुहृदि भर्तरि वा प्राणाः परित्यज्यन्ते । स्वयं चेन्न जहति न परित्याज्याः । अत्र हि विचार्यमाणे स्वार्थ एव प्राणपरित्यागो-

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† Pet. 173

† यमसह्यशोकवेदनाप्रतीकारत्वादात्मनः । उपरतस्य तु न कमपि गुणमावहति । न तावत्तस्यायं प्रत्युज्जीवनोपायः । न धर्मोपचयकारणम् । न शुभलोकोपार्जनहेतुः । न निरयपातप्रतीकारः । न दर्शनोपायः । न परस्परसमागमनिमित्तम् । अन्यामेव स्वकर्मफलपरिपाकोपचितामसाववशो नीयते कर्मभूमिम् । असावप्यात्मघातिनः केवलमेनसा संयुज्यते । जीवंस्तु जलाञ्जलिदानादिना बहूपकरोत्युपरतस्यात्मनश्च । मृतस्तु नोभयस्यापि । स्मर तावत्प्रियामेकपत्नीं रतिं भगवति भर्तरि मकरकेतौ सकलाबलाजनहृदयहारिणि हरहुतभुग्दग्धेप्यविरहितामसुभिः, पृथां च वार्ष्णेयीं शूरसेनसुतामभिरूपे सावज्ञविजितसकलराजकमौलिकुसुमवासिताशेषपादपीठे पत्यावखिलभुवनबलिभागभुजि पाण्डौ किंदममुनिशापानलेन्धनतामुपागतेप्यपरित्यक्तजीविताम्, उत्तरां च विराटदुहितरं बालां बालशशिनीव नयनानन्दहेतौ विनयवति विक्रान्ते च पञ्चत्वमभिमन्यावागतेपि धृतदेहाम्, दुःशलां च धृतराष्ट्रदुहितरं भ्रातृशतोत्सङ्गलालितामतिमनोहरे हरवरप्रदानवर्धितमहिम्नि सिन्धुराजे जयद्रथेर्जुनेन लोकान्तरमुपनीतेप्यकृतप्राणपरित्यागाम् । अन्याश्च रक्षःसुरासुरमुनिमनुजसिद्धगन्धर्वकन्यका भर्तृरहिताः श्रूयन्ते सहस्रशो विधृतजीविताः ।

प्रोन्मुच्येतापि जीवितं संदिग्धोप्यस्य समागमो यदि स्यात् । भगवत्या तु ततः पुनः स्वयमेव समागमसरस्वती समाकर्णिता । अनुभवे च को विकल्पः । कथं च तादृशानामप्राकृताकृतीनां महात्मनामवितथगिरां गरीयसापि कारणेन गिरि वैतथ्यमास्पदं कुर्यात् । उपरतेन च सह जीवन्त्याः कीदृशी समागतिः । अतो निःसंशयमसावुपजातकारुण्यो महात्मा पुनः प्रत्युज्जीवनार्थमेवैनमुत्क्षिप्य सुर-

† Pet. 174

† लोकं नीतवान् । अचिन्त्यो हि महात्मनां प्रभावः । बहुप्रकाराश्च संसारवृत्तयः । चित्रं च दैवम् । आश्चर्यातिशययुक्ताश्च तपःसिद्धयः । अनेकविधाश्च कर्मणां शक्तयः । अपि च सुनिपुणमपि विमृशद्भिः किमिवान्यत्तदपहरणे कारणमाशङ्क्येत जीवितप्रदानादृते । न चासंभाव्यमिदमवगन्तव्यं भगवत्या । चिरप्रवृत्त एष पन्थाः । तथा हि । विश्वावसुना गन्धर्वराजेन मेनकायामुत्पन्नां प्रमद्वरां नाम कन्यामाशीविषविलुप्तजीवितां स्थूलकेशाश्रमे भार्गवस्य च्यवनस्य नप्ता प्रमतितनयो मुनिकुमारको रुरुर्नाम स्वायुषोऽर्धेन योजितवान् । अर्जुनं चाश्वमेधतुरगानुसारिणमात्मजेन बभ्रुवाहननाम्ना समरशिरसि शरापहृतप्राणमुलूपी नाम नागकन्यका सोच्छ्वासमकरोत् । अभिमन्युतनयं च परीक्षितमश्वत्थामास्त्रपावकपरिप्लुष्टमुदरादुपरतमेव निर्गतमुत्तराप्रलापोपजनितकृपो भगवान्वासुदेवो दुर्लभानसून्प्रापितवान् । उज्जयिन्यां च सांदीपनिद्विजतनयमन्तकपुरादपहृत्य त्रिभुवनवन्दितचरणः स एवानीतवान् । अत्रापि कथंचिदेवमेव भविष्यति । तथापि किं क्रियते । क उपालभ्यते । प्रभवति हि भगवान्विधिः । बलवती च नियतिः । आत्मेच्छया न शक्यमुच्छ्वसितुमपि । अतिपिशुनानि चास्यैकान्तनिष्ठुरस्य दैवहतकस्य विलसितानि न क्षमन्ते दीर्घकालमव्याजरमणीयं प्रेम । प्रायेण च निसर्गत एवानायतस्वभावभङ्गुराणि सुखान्यायतस्वभावानि च दुःखानि । तथा हि । कथमप्येकस्मिञ्जन्मनि समागमो जन्मान्तरसहस्राणि च विरहः प्राणिनाम् । अतो नार्हस्यनिन्द्यमात्मानं निन्दितुम् । आपतन्ति हि संसारपथमतिगहनमवतीर्णानामेते वृत्तान्ताः । धीरा हि तरन्त्यापदम्" इत्येवंविधैरन्यैश्च मृदुभिरुपसान्त्वनैः संस्थाप्य तां पुनरपि निर्झरजलेनाञ्जलिपुटोपनीतेनानिच्छन्तीमपि बलात्प्रक्षालितमुखीमकारयत् ।

† Pet. 175

1. adj. repeating the same thing. पुनरुक्ति का. Tautology. n. repitition of the same meaning in different words. Tautologist n. one who uses tautology. पुनरुक्ति का उपयोग करने वाला.

TRANSLATION

On seeing (the lake) (*Chandrāpīḍa*) whose exhaustion disappeared at the mere sight (of the lake) mused thus—" My pursuit of the *Kinnara* Couple, although futile (as it could not be captured) has indeed, borne its fruit inasmuch as I have got a view of this lake. To-day, my eyes have achieved in fulness their reward viz. the sight of this lake. The very limit of loveliness has, indeed, been seen; the culminating point of all that gladdens witnessed; the farthest boundary line of all that is attractive gazed; the end of all joy-producing things visualised and the termination of all sight-worthy objects has been described. Having once created the water of this lake the Creator in creating ambrosia has, as though, rendered his own creation tautologous[1]: for, indeed, this (lake-water) like nectar, is capable of delighting all the senses; it gladdens the eye owing to its extreme clarity; its coolness yields the pleasure of touch: it gratifies the sense of smell on account of the fragrance of its lotuses: it offers delight to the ear owing to the murmuring swans while by its sweetness it pleases the taste. Indeed, Lord *Śiva* (the consort of *Umā*) ever eager for its sight, does not give up his attachment for his abode on the *Kailāsa* mountain. Since Lord *Viṣṇu* (the discus-wielder) rejecting this lake with its water sweet like ambrosial juice, prefers to sleep in the ocean, the water of which is saline and hard, it seems he does not wish to fulfil his (proverbial) longing for a watery couch. Since the Earth (the Supporter of all beings) afraid of the blows of the Boar's tusks at the time of the Universal destruction threw herself (for protection) into the ocean, the entire water of which *Agastya* finished up by drinking, it appears that this lake was not in existence in the beginning (of the world); for had She plunged herself into this huge lake, the water of which is as deep as the chain of unfathomable subterranean worlds, She would not have been traced even by thousands of Primordial Boars, much less by one. Maybe, it is from this (lake) that the Doomsday clouds, repeatedly absorbing drops of water, flood, at the times of Universal Destructions, the cavities of the worlds, darkening all the ten quarters with the devastating storms. Methinks that the world which in the remote beginning had the shape of

Brahma's Egg and which, prior to the creation, had a watery form, now stands contracted in the form of this lake."

Reflecting thus he dismounted from the horse, having reached its southern bank which mostly consisted of particles of sand rugged like fragments of stone; which had innumerable, pretty, phallus-shaped (लिङ्ग) sand-images (of *Śiva*), worshipped by the *Vidyādharas* with multitudes of lotuses plucked along with their stems; which looked charming with red lotuses scattered about along with the holy water offered by *Arundhatī* (in honour of the Sun); where the sun-shine was enjoyed by mermaids (जलमानुष) sitting upon the adjoining rocks; which, on account of its proximity to the *Kailāsa* mountain, was marked by the foot-prints of Divine Mothers (मातृ) come there for ablutions; where the act of besmearing the body (indulged in) by *Śiva's* hosts after their bath, was suggested by the ashes strewn about; which was wet with the flow of ichor oozing from the expansive temple of *Gaṇapati* entering (the lake) for a bath and where the foot-marks of huge dimensions betrayed the trail of the descent of the thirsty lion of *Kātyāyanī* (*Pārvatī.*) He dismounted and took off *Indrāyudha's* saddle. When (*Indrāyudha*) got up after rolling on the ground (for a while) and ate a few mouthfuls of grass, (*Chandrāpīḍa*) escorted him (upto the lake) and let him drink water and bathe at his (horse's) pleasure: (subsequently) bringing him out and removing his briddle, he tied his foot to a lower branch of a tree growing hard by, with a golden chain clasped in his hand and scattered before him a few shoots of *Durvā* grass growing on the bank of the lake, having cut them with his knife: then he himself entered the lake. He washed his hands; sipped water like the *Chātaka* bird; tasted bits of lotus fibres like the *Chakravāka;* touched the red lotuses with his fingers (कराग्रैः) like the moon (that also touches them with the tips of her rays); received with delight the gentle breezes blowing from over the ripples, like the snake (that also loves breezes); placed on his chest petals of lotuses as coverings, like a person afflicted with the strokes of Cupid's (अनङ्ग) shafts; decked his hands (कर) with a blue lotus (पुष्कर) wet with water, like a wild elephant [whose trunk is also adorned with a tip (पुष्कर) wet with spray]: and (finally) came out of the water. Then, on a slab of stone with a bower of creepers overhanging, he arranged a bed with fibrous lotus-leaves which were cool because they were recently cut and on which had gathered drops of water and rolling his upper garment into a pillow underneath his

head, he reclined. After a brief respite, there came to his ears a sound of divine music, charming to the ears, blended with the vibrations from the strings of a lute, proceeding from the northern bank of the lake—(The sound) which was first noticed by *Indrāyudha* who, on hearing it, let fall the mouthful o grass (he was ruminating) and who with ear-tips motionless, neck upraised, turned towards the direction of the sound. On hearing it (*Chandrāpīḍa*) got up from his bed of lotus-leaves, out of curiosity to know as to how such music could be possible in a place untrodden by mortals, and directed his vision towards the quarter indicated by the notes of the music. But the place being far too away, he could perceive nothing, though he struggled hard to see, stretching his eyes with great exertion. The sound of the music, however, fell unon his ears without a break. Prompted by the curiosity and desirous of knowing the source of the music, he decided to travel, saddled and mounted *Indrāyudha*, the philharmonic wild deer, starting ahead, showing him the path, even though unasked; keeping the sound of the music as his destination, he set out by the line of trees, lying along the western bank of the lake; (line) charged with the fragrance of the dancing flowers of the सप्तच्छद, बकुल, एला, लवंग and लवली creepers, resounding with the buzzing of the swarm of bees, darkened by the trees and (therefore) looking like a streak of rut of the guardian-elephants (दिङ्नाग).

As he went (*Chandrāpīḍa*) was greeted by the delightful, holy *Kailāsa* breezes, blowing towards him, languid owing to a number of watery particles (absorbed) from transparent brooks, shattering the barks of birch trees loaded with bits of foam from the rumination of *Śiva's* bull (धूर्जटिवृष), kissing the crest of *Kārtikeya's* peacock (षण्मुखशिखण्डी), grown impertinent as they shook the shoots of *Pārvatī's* (अम्बिका) ear-ornament, that had the ardent passion for tossing the ear-lotuses of maidens of the *Uttarakurus*, slightly shaking the *kakkola* trees, shedding the pollen of the *Nameru* blossoms, and left after being drunk by *Vāsuki* distressed as he was tied by *Śiva* (पशुपति) around his matted hair. On the Western bank of the lake, at the foot of the *Kailāsa* (range) called *Chandraprabha* which illumined the region around with its splendour as pure as moon-shine, he perceived, when he reached the spot, a shrine, dedicated to *Śiva*, and situate on the surface of the earth and engirt on all sides by trees green like emeralds, delightful on account of the chirping of charming *Hārītas*, having hard buds perforated

by hovering big bees with their sharp claws; wherein the tender shoots of the mango trees (सहकार) were being bitten off by flocks of intoxicated cuckoos; wherein the full-blown mango-blossoms were ringing with swarms of fervent bees, with sprouts of pepper-shrubs pierced by fearless partridges; with the fruit of long pepper eaten up by *Kapiñjalas* tawny with the mass of *Champaka* pollen; where sparrows were born in the nests built amidst thickly growing pomegranate trees bending under the load of fruit, the leaves of palm-trees in which were shaken when struck by the herds of sportive and sprightly monkeys with their palms, the flowers whereof were dropped down being struck with the edges of the wings by the pigeons enraged in mutual quarrels; the tops of which were occupied by starlings tinged with the heap of floral pollen; which were laden with fruits with bits broken off by hundreds of parrots with the tips of their beaks and nails; wherein the *Tamāla* groves were ringing with the notes of the innocent *chātaka* birds baffled in their longing for the water from the clouds; wherein the coils of *Lavalī* creepers were tossed to and fro as the young elephants bit their foliage; the bunches of flowers of which were strewn about when touched with their wings by the lurking pigeons passionate on account of their fresh youth; which were fanned by the delicate banana leaves shaken by gentle breeze; with groves of cocoanut trees drooping with thick clusters of fruit (cocoanuts); encircled by betel-nut trees having undeveloped (tender) leaves; where birds fearlessly bored through the bunches of date palms with their beaks; the space between which was resounding with the sweet cries of intoxicated and (therefore) noisy pea-hens; bristling with multitudes of buds growing around; where, at intervals, the streamlets from the *Kailāsa* mountain watered the sandy soil at their roots; which were full of multitudes of extremely tender shoots that resembled groups of palms of Sylvan deities; on which were, as though, sprinkled drops of *alaktaka* dye; the roots of which were frequented by flocks of *chamaris* enraptured with the chewing of *Granthiparṇa* trees; which mostly abounded in camphor and aloe (अगुरु) trees; which were densely planted like rainbows (that also depend on clouds); the interiors of which were cool as the solar rays were prevented from penetrating through them (and which were therefore) like red lotuses (which also have cool interiors as they prevent the rays of the Sun from entering them); the borders of which were encircled by reeds (नल) dark as collyrium, like the armies of *Rāma* (दाशरथि) the battalions of which

were manned by *Māruti* (आञ्जन) *Nila* and *Nala*; which were crowded by monkeys, like mansions (where doves often take their resorts); which had *Vetra* and *Asana* trees near about, like ascetics dwelling in their homes (having cane seats near-by); which were entwined with piper-betel creepers, like the *Rudras* (with their loins engirt with creeper like serpents); which had clusters of shoots and sprouts very closely put forth, like the sand-shore of the ocean (closely spread with clusters of Coral creepers); which were full of all plants, flowers, fruits and sprouts, like the holy water of consecration (which is also full of सर्वौषधि etc.); which were adorned with hundreds of birds having multi-coloured wings, like art-galleries (which are also decorated) with paintings of hundreds of birds with wings in different colours); which were frequented by sky-larks (भारद्वाज), like the *Kurus* (enlightened by the Brāhmaṇa *Droṇa*-भारद्वाज द्विज) ; where bees were enticed by the *Punnāga* trees as at the great battle fronts (arrows are discharged by mighty warriors); which touched the surface at their roots with the hanging tendrils, like lordly elephants (touching the ground with their dangling and shaggy tails); which were bordered with many bushes, like vigilant monarchs (guarding their frontiers with many garrisons); which were enveloped by swarms of bees serving as armours, like armoured soldiers (दंशितैः) (with bodies covered with steel-frames resembling swarms of bees); where the apes touched the *guñjā* fruit with their fingers as do the persons about to weigh (gold or silver, touch the *guñjā* berries with their fingers); the surface underneath which was marked with the foot-prints of lions, like royal couches (having feet like those of lions); which were encircled by multitudes of peacocks with their crests lifted aloft, like ascetics embarked on the performance of the (पञ्चतपस्) (fires with flames rising upward); against which the bespeckled antelopes had rubbed their horns, even as the persons initiated (for a sacrifice cleanse their bodies with the horns of the spotted deer); which had fibres and basins around (for holding water), like aged family ascetics (surrounded by groups of matted children) and which arrested the eye, like mesmerists (dispossessing others of their visions).

(*Chandrāpīḍa*) white with the pollen of the *ketakī*-flowers falling (on his body), as it was tossed by the wind (and therefore), as if, made to observe perforce the भस्मव्रत (the vow of besmearing the body with the holy ashes) (or), as though, favoured by the merit of the very entrance into the (holy) sanctuary, entered (the temple) with a view to pay

homage (दर्शन) to *Śiva* and saw (the image of) the four faced Lord *Śiva* (त्र्यम्बक) located on the ground in a small crystal pavilion (supported by) four pillars; worshipped with white lotuses from the Ganges (lotuses) that were very wet because they were plucked afresh, that, as though, resembled the pieces of the Moon's orb cut upwards as drops of water percolated through, the edges of their petals, that seemed, as if, they were the parts of His (*Śiva's*) boisterous laughter, that looked like fragments of *Śeṣa's* hoods, that were, as though, the uterine brothers of *Pānchajanya* (conch of *Viṣṇu*), that were, as if, moulded like the heart of the milky ocean and that produced the illusion of pearly crowns; (*Śiva*) whose image was fashioned out of an immaculate pearl-stone ; whose feet are adored by all the three worlds and who was the controller of both the moveables and immovables.

There he saw a maiden, sitting in the posture called ब्रह्मासन, facing the southern image of the (deity). She, as though, transformed the region together with the mountains and woods into a mass of ivory by the flow of her far-reaching (अतिविस्तारिणा) bodily radiance that inundated all the quarters, white like the foods of the milky ocean over-flooded at the time of final Deluge, that was, as though, a heap of penance, accumulated for a long time, spreading all round and that, resembling as it was the stream of the Ganges, as though, flew in a mass through the interstices between the trees. She, as though, whitened over again the Kailāsa mountain. She would, as though, whiten (or enlighten) the mind of even an onlooker (by her lustre) that would enter (him viz. the beholder) by the passage through his eyes. Her form being environed with an extremely white lustre, her features could not be distinctly scanned, as she appeared, as though, sitting inside a crystal mansion, (or) plunged in the ocean of milk, (or) screened by a very white silken garment, (or) reflected inside a mirror, (or) veiled by a mass of autumnal clouds. She was, as if, produced out of the quality 'whiteness' alone, leaving aside the aggregate of materials necessary for fashioning a (human) body viz. the substances composed of the five primary elements. She had resorted to the worship of *Śiva* (as though) through fear of being seized by hair by a gang of uncouth persons, like *Dakṣa's Sacrificial Rite* (incarnate) (which had also submitted Herself to *Śiva* through fear of being molested by his impudent followers) ; she had accepted the worship of Lord *Śiva* for propitiating Him for (the annihilation of the pangs caused by) the smearing Passion, like *Rati* (who too honoured *Śiva* for the favour of enlivening the body of

Madana); she was drawn (hitherwards) through her longing (to see) *Hara's* crescent moon familiar to her owing to the common abode, like *Lakṣmī* (the Presiding Deity of the Milky Ocean क्षीरोदधिदेवता who was also attracted through eagerness to see *Śiva's* Crescent moon with whom She was acquainted on account of her co-residence in the ocean) ; She had retired into the temple of *Śiva* being oppressed by the heat of the Sun (lit. through the fear of the Sun in the Sky), like the Moon (resorting to *Śiva* through fear of स्वर्भानु i. e. *Rahu*) ; She had come there of her own accord, contemplating on *Śiva* eager for covering His body with the skin of an elephant, like the skin of *Airāvata* (offering itself to *Śiva* when He longed for the elephant's hide as a covering for His body). She was, as though, the splendour of the smile of *Śiva's* southern face come out and stationed there (in bodily form), (or) the besmearing Ashes of *Rudra* incarnate, (or) the impersonation of Moonshine out for the purpose of dissipating the darkness from *Śiva's* throat, (or) the serenity of *Gaurī's* mind in a corporeal form, (or) the physical embodiment of the vows undertaken by *Kārtikeya* in His childhood, (or) the physical splendour of *Śiva's* Bull, dissociated (from its body). She seemed to be the floral wealth of the trees in the sanctuary, volunteering to worship *Śiva*, (or) the consummation of *Brahma's* austerities come to visit this world, (or) the glory of the Progenitors of the First (आदि) Age, relaxing because tired of wandering through the seven worlds, (or) the *Vedic Triad* (Holy Triad) betaking forest-life in sympathy (mourning) for *Piety* devastated in (this) Kali Age ; (or), the germs to fashion the coming Kṛta age invested with a feminine form, (or) the spiritual wealth of the sages in a physical form, (or) the array of the celestial elephants fallen (on this earth) while speedily marching through the milky way, (or) the splendour of the *Kailāsa*, fallen down being agitated when *Rāvaṇa* uplifted (the mountain), (or) the grandeur of the 'white continent' come there through curiosity to see other Islands, (or) the loveliness, of the bloom of the *Kāśa* flowers eagerly awaiting (the advent of) autumn, (or) the brilliance of *Śeṣa's* body come there having relinquished the subterranean region, (or) the physical lustre of *Balarāma* dropping down, being exhausted on account of his (Balarāma's) reeling through the intoxication of wine, (or) a series of bright fortnights (halves of the month) heaped together ; on account of whiteness the swan-kind was as though, her co-partner. She had, as though, come out of the essence of Righteousness, (or) she was, as though, carved out of the conch

(or) drawn out of pearls. Her limbs were, as if, moulded out of lotus-fibres. She seemed, as though, fashioned with flakes of ivory, (or) sponged with the brushes of moon-beams, (or) coated with the layers of lime (used) for painting, (or) bleached with masses of ambrosial foam, (or) bathed in streams of quick-silver, (or) polished with molten silver, (or) cut out of the lunar orb, (or) glittering with the lustre of *Kuṭaja, Kuṇḍa, Sinduvāra* flowers, (or) the farthest limit of the white colour. Her head was sparkling with the matted hair hanging on her shoulders, as though, made of the splendour of the morning rays picked up from the solar disc kissing the top of the rising mountain, as tawny as the flickering light of the flashing lightening and which with the water-drops peeping at intervals on account of her fresh bath, as though, seemed to be tinged with the particles of ashes from *Śiva's* feet, at the time of her obeisance (to the Lord). She bore, on her head, the bejewelled feet of *Śiva*, fastened with (her) matted tresses, having the (Lord's) Name engraved (on them). Her broad forehead was marked with ashes as pure as the dust of the Constellations pulverised by the hoofs of the horses of the Sun's chariot. She (therefore) resembled the side of the *Himālaya* with the crescent moon touching a rock at its top. She was worshipping *Śiva* with her gaze that was adorned with profound devotion and that, fixed as it was, on the *Liṅga*, as though, appeared to be another string of lotuses. She was, as if, over again, bathing the Lord with the extremely pellucid rays proceeding from her mouth with the lower lip throbbing owing to ceaseless music, (the rays) that were, as though, the radiance of her serene heart, (or) the excellence of her song, (or) the musical notes, (or) the words of her panegyric in a bodily form. She had put on, round her neck, a rosary of very big (lit. as big as the आमलक fruit) and brilliant pearls that, as though, represented the sense of the *Vedas* extracted from (the mouth of) *Brahmā* Himself, (or) the syllables of the (Holy) *Gāyatrī* strung together, (or) the seeds collected from the lotus of *Viṣṇu's* navel, (or) the Seven Sages come there, assuming the form of stars with the desire of purifying themselves by the touch of her hand. She (therefore) seemed to be the Full-Moon-Night with the Moon's orb encircled with a halo. On account of her bosoms spherical in shape like the skull on *Śiva's* head with the face pointing downwards and as lovely as the pitchers at the entrance to *Mokṣa* (Salvation), she, as if, looked like the river Ganges with a lone pair of swans

(sporting in its water). In her case the bark-garment of a branch of the desire-yielding tree (कल्पतरु)—(the garment) which was, as though, made of the mane of *Gaurī's* lion, as attractive as a chowrie and the knot of which was tied between her bosoms,—served the purpose of an upper vestment. Her person was purified by the sacred thread which went around (her shoulder) and which was, as if, a pencil of rays of the moon the crest-jewel (of *Śiva*), received as a favour from the Lord (अयुग्मलोचन). Her hips were covered with a silken garment reaching as far as (her) feet and which, though naturally white, was reddened as it came in contact with the splendour of the soles of (her) feet, pointing upwards in the *Brahmāsana* posture. She was attended upon even by innocent and well-restrained youth that approached her in due course, as by (guileless and unassuming) disciple (approaching his teacher at the proper time), (or) patronized also by pure gracefulness as by a holy person (of a pure heart), (or) waited upon even by *Beauty* with charming eyes and calm mind as by a domesticated deer (having an attractive gaze and free from restiveness). With her right hand the fingers of which were adorned with ringlets of pieces of fine shell, which looked fair owing to the ashes sticking to it after the *Tripuṇḍraka* mark, to the forearm of which pieces of conch were fastened and which, bristling that it was with the brilliance of the nails, was, as though, holding a fiddle stick of ivory, she was striking a lute made of ivory and placed on her lap like her daughter. She was, as though, the corporeal representative of the Science of Music and was furnished with her own images with lutes in hand—(images) which were mirrored in the pillars of the bejewelled *Maṇḍapikā* and which were, as if, (her) companions worthy of herself. As she was reflected in the image of *Śiva* that was wet because it was recently bathed, she seemed to have entered the heart of *Śiva* propitiated through fervent devotion. She was singing in honour of Lord *Śiva*, a panegyric which was, as though, a necklace of pearls (embracing the neck) because it was produced in the throat, (or) a series of planets (associated with the Polar Star) because it had a refrain, (or) an angry woman (having a red face) because it was sung in impassioned notes, (or) an intoxicated lady (with eyes dull and pupils moving about) because the *Crescendo* and the *Decrescendo* were often repeated, (or) a woman in hysteria (beating her hands ever and anon) as the harmony was maintained in various ways, (or) *Mimānsā* (possessing many

Bhāvanās) as it was teemed with many a mode of melody. The sound of her lute, harmonised with the music of (her) song, was listened to by the deer, the boar, the ape, the elephant, the lion and other wild animals drawn by the very sweet melody of the song, completely absorbed (in it) (lit. as if practising meditation) and sitting in a circle (around her) with the flaps of the ears motionless. She was, as though, the Celestial River descended from heaven, (or) refined even as the speech of the " Initiated ", (or) dazzling as the rod of the arrow of (*Śiva*) the destroyer of the three (demoniacal) cities, (or) free from craving (of passions), like one who had tasted nectar (having lost thirst for water), (or) absolutely unattached (to worldly objects), like the Crescent Moon on *Hara's* head (free from redness), (or) pleased like the wealth of the unagitated waters of the unchurned ocean, (or) uninfluenced by the Pairs (of opposite qualities) like the graceful style (in dramatic composition) (free from compounds), (or) independent like the cognition of the *Buddhas* (having no substrate). She had found her way to 'Self-Realisation', like *Sītā* (who entered fire) ; she had subdued her Self (lit. senses and the mind), like a woman adept in the art of gambling (who masters the tricks of the gambler's trade). She subsisted on water, like the Earth (nursed on water); absorbed the solar heat, like the splendour of wintry morns, (that also completely subdues the heat of the Sun), possessed (only) the ascetics' wealth, like the Metre (containing only a fixed number of Mātrās appropriate for the caesura and the Gaṇas) (and) was motionless, like one painted in a picture. She enveloped the surface with (her) physical lustre (to show) as if she were made of rays. She was unattached, unconceited, free from jealousy, of a form celestial and observing the vow of a devotee of *Śiva*. Although her age could not be reckoned on account of her divinity, she seemed to be (a maiden) of about eighteen winters.

Then, dismounting (from the horse) and tying it to a branch of a tree (*Chandrāpīḍa*) approaching (reverentially), devoutly bowed to the venerable *Śiva* and once again scanned the celestial maiden with an unwinking and steadfast gaze. Being amazed at (her) personal charm, splendour and serenity, he reflected, " Indeed, in this world, many (unexpected) incidents befall a (human) being, which come to him (and yet) remain unaccounted for. While aimlessly and wantonly hunting after the pair of *Kinnaras*, I saw this delightful region untrodden by human beings and fit for the movements of the celestial beings (only). When searching for water, I espied a charming lake the

water of which seems to be meant for the *Siddhas*. While I was relaxing on its bank, an unearthly music fell upon my ears. As I followed it, this heavenly damsel inaccessible to humanity, came within my purview. I have no doubts as regards her celestial origin. Her form surely compels one to infer her being super-human ; (otherwise) whence could there be the possibility of extraordinary musical notes of this type on regions earthly ? So, if she would not suddenly vanish from my sight, (or) would not ascend the summit of the *Kailāsa* or fly up into the air, I would approach her and ask her all this as to " who she is, what her name is and what for she has accepted this vow (even) while young. Oh ! How many great wonders are stored in this place," with this resolve, he sat reclining against another pillar of the crystal pavilion, awaiting the time of the finale of the music.

When at the close of (her) music the notes of her lute had stopped, the maiden like a lotus plant at the cessation of the sweet buzzing of the bees, got up, circumambulated, prostrated before *Hara* and turning round, addressed *Chandrāpīḍa*, as though, cheering him, touching him with merit, sprinkling him with holy water, purifying him with austerities, purging him of all impurities, blessing him with boons (or) consecrating him with her gaze that was innately pure and confident owing to the power of her austerities, " Welcome to thee, my guest ! How could Your Honour reach this region ? Please, get up, come with me and be gracious enough to accept my hospitality ". When (*Chandrāpīḍa*) was thus addressed (by her), he thought himself honoured by her very speech ; he got up, respectfully returned her salutation and humbly followed her like a disciple, saying, "As your Ladyship commands " . On his way he thought, " What a great luck that she has not disappeared on seeing me. Curiosity, indeed, prompts me to question her. Since this confidence produced (in her about me) is revealed through (her) exceedingly affable demeanour, though she possesses a heavenly form rare among the ascetics, I hope that she would certainly acquaint me with the whole of her story if urged by me ". Having resolved thus, he walked just a hundred steps and saw a cavern. Its entrance was darkened by thick *Tamāla* trees that produced (the illusion) of the night-time even by day : the region upto its borders was resounding with the humming of intoxicated bees buzzing in a low pitch over the bowers of creepers with flowers in full bloom. There, the cascades of water falling from a great height and foaming, rebounded as they struck against the surface of white rocks

and produced a great noise (as the cascades were) torn up (into many streams) by the tops of the rocks with (sharp) up-turned edges, showering sprays cool like snow, scattered about to create mist all around. On account of the springs on both the sides and white like a garland of snow-flakes and (also like) the Laughter of Lord *Śiva*, it (the cave), as though, appeared equipped with moving chowries suspended at the portals. It had inside it a huge jewelled *Kamaṇḍalu*, a *Yogapattikā* hanging on one side and a pair of white sandals made of the bark of cocoanuts, placed on the top of a peg. A part of it (the cave) was occupied by a bark-bed dusty with the holy ashes strewn about. It (the cave) contained a begging bowl (made) of Conch-shell, and appearing, as though, it was the Lunar disc carved out with a chisel and a gourd-vessel for (storing) ashes. When (*Chandrāpīḍa*) took his seat on a slab of stone at its entrance, the maiden placed the lute at the top of the bark-bed and took water in a leafy cup from a spring in order to honour him. She approached, when *Chandrāpīḍa* addressed her thus, " Your Ladyship, enough of this great restraint. Enough of this politeness. Away with this great courtesy. Even a casual sight of yours would dispel all sin and would be a means of purification, like the '*Sin-destroying*' prayer, (अघमर्षण). Pray, take your seat." Yet pressed by her, he accepted her hospitality with his head bent down in respect.

With the ceremony of reception over, (the maiden) took her seat on another stone and after a few moments' silence implored *Chandrāpīḍa* (to narrate his account). He (too) recounted the incidents beginning with his triumphal march and leading to his arrival there as a result of the pursuit of the pair of the *Kinnaras*. When the maiden heard all the account, she got up and taking her begging bowl moved around under the trees in the temple yard. Presently was her begging bowl filled with fruits fallen of themselves. Returning, she urged *Chandrāpīḍa* to partake of those fruits. It (then) occurred to him, " Nothing can be inaccessible to the ascetics. What greater wonder could there be than this that even the non-sentient trees yield to Her Holiness their fruits like conscious beings and thus honour themselves! So strange a thing as this was never seen by me before." Thus, amazed all the more, *Chandrāpīḍa* got up, brought *Indrāyudha* to that place, and removing his saddle, he tied him nearby, took his bath in the water of the spring, feasted on the fruits that had the flavour of nectar, sipped the spring-water as cool as snow, washed (his hands) and retired in a

lonely corner while the damsel also did justice to her grubs consisting of water, fruits and roots.

When she finished her meals, concluded her evening rites and was resting at ease on a slab of stone, *Chandrâpîḍa* quietly moved towards her, took his seat nearby and after a brief silence politely addressed her, " Your Ladyship, Frivolity the (invariable) attendant of humanity, rendering (me all the more) anxious through curiosity increased all the more by the acquisition of your favour, urges me to ask you, although I am reluctant (to do so). Even the slightest favour of the Exalted emboldens the fickle-minded. Even a very brief period of association at one and the same time, engenders acquaintance. Even a slight acceptance of courtesy produces affection. So, if it would not cause much embarrassment to you, I wish to be favoured by your narrative. Since I met Your Ladyship, I have a very great curiosity concerning this matter. Which of the family of the Gods, (or) the *Gandharvas*, (or) the *Guhyakas*, (or) the *Apsarases*, has been honoured by your Ladyship, with your birth ? Why have you renounced the worldly life in so tender an age ? What a great disparity between your age, beautiful form, astonishing loveliness (on the one hand) and this restraint of the senses (on the other) ! All this appears to me to be prodigious indeed ! Why have you given up the celestial abode crowded with many a *Siddha* and *Sâdhya* easily approachable (while) in heaven, to resort to this deserted wilderness all alone ? How strange indeed is all this that your body composed of the very five elements, should radiate lustre. It is unseen and unheard of before. Pray, satisfy my curiosity. Will you please narrate the whole account ? At the end of this (appeal), she, brooding over something, was speechless for a moment, sighed and sobbed mutely, with eyes half closed, shedding very huge and bright tears which rushed out having, as though, received the sanctity of her heart, (or) spread the tranquillity of her senses, (or) exuded the fluid-essence of her penance, (or) poured the molten whiteness of (her) eyes. They oozed over (her) spotless cheeks, dripping down in quick succession, like the pearls of a broken necklace. The tear-drops formed a regular chain and were broken into a spray (when they reached) the upper part of her bosoms covered with the bark-garment.

Seeing her weep, *Chandrāpīḍa* thought that very moment, " Irresistible indeed, is the swoop of calamities since they (calamities) overpower even such forms undeserving (of such a treatment). Indeed, no embodied soul ever escapes the visits of misfortunes ! The

operation of the 'pairs' (द्वन्द्व) is strong indeed! Besides, these tears of hers have, indeed, greatly increased my curiosity. Such (eminent) personalities are never subdued by trifling causes of grief. The Earth would never shake by the impact of such paltry shocks. Though his curiosity was thus increased, he looked upon himself as an offender since it was he who reminded her of her grief. He got up and fetched water in the cavity of his hands from the spring so that she should wash her face. Out of regard for him, she washed her eyes that had become slightly red, wiped her face with the end of her garment, sighed heavily and replied in a low tone, though the tears were falling without a break, "Oh Prince, why need you hear the unworthy (of hearing) account of renunciation of mine who am extremely hard-hearted, unfortunate and accursed right from my birth and sinful (throughout) my life. If, however, you are too eager (to listen) pray, hearken.

Probably, Your Honour of noble disposition must have heard that there are maidens called *Apsarases* (residing) in the abode of Gods (heaven). Of these there are fourteen families. One has sprung from the mind of Lord *Brahmā* (कमलयोनि), another from the Vedas, another from Fire, another from Vāyu, another from the Nectar while it was being churned, the next from the rays of the Sun, the next from the rays of the Moon, another from the Earth, the next from Lightning, the next from Death, another from Cupid and their last two families were sprung along with the *Gandharvas* from *Muni* and *Ariṣṭā*, the two of the many daughters of *Dakṣa Prajāpati*. Thus, these make in all the fourteen families. As for the *Gandharvas*, they were also divided into two branches already referred to, being born of the two daughters of *Dakṣa*. *Chitraratha*, who excelled his fifteen brothers *Chitrasena* and others in qualities, was the sixteenth son of *Muni*. It is reported that he, with his valour broad-cast in all three worlds and his prowess augmented all the more by the appellation 'Friend' (conferred on him) by Indra (आखण्डल) whose lotus-like feet are caressed by the garlands on the heads of all the Gods, earned, even in his childhood, the paramountcy of all the *Gandharvas* with (the power of) his arms darkened with the mass of rays of his beautiful sword. To the north of *Bharatavarṣa*, not very far from this place, lies, in the neighbouring country '*Kimpuruṣa*', his residence viz. the 'Dividing Mountain' '*Hemakūṭa*.' There live thousands of *Gandharvas*, enjoying his protection (lit. protected by

the pair of his arms). It is he who planted this extremely attractive grove '*Chitraratha*' by name and by his order this expansive lake named '*Acchoda*' has been dug out. (This image of) Lord *Śiva* (the consort of *Bhawānī-Pārvatī*) has been installed by him (in this temple). The illustrious *Gandharva Haṁsa*, the son of *Ariṣṭā* and the eldest of the six brothers *Tumburu* and others, was enthroned, while yet a boy, as the king of the other branch of the *Gandharvas*, by *Chitraratha*, the emperor of the *Gandharvas*. He (*Haṁsa*) resides on that very mountain, being attended upon by a countless army of the *Gandharvas*. In the family of the *Gandharvas* which had been spoken of above as having been sprung from the rays of the Moon, was born a maiden named *Gaurī* of charms pleasing to the eyes of the three worlds and a complexion as serene as the rays of the Moon. She was, as though, fashioned from the entire grace of all the digits of the Moon, (grace) that was carried along the current of the rays. She was, as if, a second *Gaurī* (*Pārvatī*). *Haṁsa*, the Lord of the other *Gandharva* family, wooed her as does the ocean the river *Ganges*. She, united with His Honour *Haṁsa*, as *Rati* with *Madana* or the *Lotus-plant* with the *Autumn*, derived great delight from this fitting union. She became the head of the whole of his *Zenana*.

To this well-matched exalted couple I was born as the only daughter of this nature, (so) unpropitious, destined to suffer grief and the abode of manifold miseries. My father being childless (till then), welcomed my birth with a great festivity that excelled even (one on the occasion of) the birth of a son. On the tenth day he performed all the wonted rites and christened me, quite significantly, as *Mahāśvetā*. Like a lute (producing sweet and indistinct notes), I, murmuring sweet and indistinct chatterings of a baby, was carried (even like the lute) from arm to arm (lit. from lap to lap) by the *Gandharvas* in my father's palace, where I passed my childhood pleasing because I did not know the hardships of love and grief. In due course (however) budding youth approached me, as does the month of *Chaitra* the Vernal Season, (or) the tender shoots the month of *Chaitra*, (or) the blossoms the delicate leaves, (or) the bees the flowers, (or) the intoxication the bees.

In the days of *Chaitra* the beds of fresh lotuses were expanding; the unripened mango-blossoms made the gallants uneasy ; the advent of

the gentle Malaya-breezes made Cupid's banner-cloth flutter ; the Bakula trees began to put forth buds (lit. bristled), being sprinkled with the mouthfuls of wine by the intoxicated damsels ; the buds of the *Kāleyaka* flowers were darkened with stains in the form of swarms of bees. The days, then, were resounding a thousand times with the jingle of the bejewelled anklets ringing as the ladies kicked the *Aśoka* trees : the mango trees looked lovely owing to the sweet buzzing of the swarms of bees crowding together, (being drawn) by the fragrance of blooming blossoms ; the surface was whitened by the sand-bank in the form of the dense pollen of flowers ; the host of bees vexed with the intoxication of honey, moved the swings in the form of creepers. There was a violent shower due to the sprays of honey tossed up by frenzied cuckoos lurking behind the *Lavalī* creepers in foliage ; the paths were wet with the blood of the hearts of way-farers, broken with the fear (created) by the twangle of the bow drawn by *Madana* pleased with the offerings of the lives of the wives of men sojourning afar ; the quarters were deafened with the hissing sound produced by the feathers of the incessantly falling arrows of *Madana*. There were to be seen, even by day, rows of *Abhisārikas* blinded by the passion of love of which their hearts were possessed. The tide of the ocean of the exuberant Passion had flooded the days which enraptured the hearts of all the people. Then, once with my mother, I came to bathe in this lake having its beauty enhanced in spring and its lilies, and red, blue and white lotuses in full bloom. Here, on the rocks of the bank, were carved, by *Pārvatī*, when she had come (there) for her bath, images of *Tryambaka* with *Bhṛṅgin* and *Riṭi*, where the obeisance and circumambulation of the sages could be inferred from the tiny foot-prints left in the dust—these I adored. Being urged by (lit. with my heart full of) the desire to survey the cool and very lovely region, I strolled about with my friend, musing, " How charming is this arbour of creepers with the clusters of flowers having filaments broken up and their inside yielding to the weight of bees ! Here stands a mango tree in full blossoms with streams of honey oozing from the holes in the stalks of its buds pierced by the cuckoos with the tips of their claws ! How cool, indeed, is this avenue of sandal trees deserted by the snakes frightened at the low murmur of the hosts of fervent peacocks ! This swing in the form of creepers looks really attractive as the bunches of full-blown flowers fallen down suggest the swinging of the *Sylvan Deities*. Pleasant, indeed, is the surface beneath the trees on the bank, where the

Kalahamsas have left the marks of their steps stamped on the mass of thick pollen of flowers "!

At another place I scented the fragrance of a flower, quickly borne by the forest-breeze, unexperienced heretofore and fit for Divine beings only. It drew near eclipsing the fragrance of the rest of the flowers, although the forest was in full bloom. On account of its extreme sweetness it, as though, anointed, satisfied and filled the sense of smell. It was followed by the bees in their rivalry to own it. Being eager to know as to whence could it have come and being drawn, like a bee, by the fragrance of the flower, I went a few paces with eyes half-closed attracting (behind me) the *Kalahamsas* in the lake, by the jingling of the bejewelled anklets resounding all the more (than before) due to my (gait) tremulous through curiosity. There, I beheld a very charming ascetic-youth who had come there for his ablutions. He was, as though, the *Spring* practising penance, being distressed through grief for *Madana* consumed in the fire from (the eye of) *Hara*, (or) the (digit of the) *Moon* on *Śiva's* head, observing a vow for the acquisition of the full disc, (or) *Cupid* pursuing (religious) observances to propitiate *Śiva*. On account of his great radiance he appeared, as if, encaged by the flashing streaks of lightning,(or) diving into the heart of the Sun's disc on a summer-day, (or) standing in the midst of the flames of fire. With his physical lustre yellowish like the light of the lamp, gleaming forth ever more and more, he rendered the (entire) wood tawny and made the region around, as if, it was a mass of gold. His soft and reddish-brown matted hair was like a ribbon rolled in *gorochana*. With the mark of ashes on (his) forehead, (the mark) resembling the ensign of *Holiness* and, as if, the line of sandal-paste (applied to the body) to ease the fervent longing for the union with *Sarasvati*, he, as though, shone like the stream of the Ganges adorned with a thin patch of sand-bank. He looked graceful with a pair of eye-brows that were the arched gate of the abode of the knittings (of the eye-brows) at the time of pronouncing curses. He, as though, wore (on his person) a chaplet of eyes strung together, on account of the elongated form (of the eyes). The deer, as it were, had imparted to him a part of the beauty of their eyes. He had a long and aquiline nose. The passion of budding youth, not finding an access into his heart, had unreservedly reddened his lovely lower lip. In the absence of the growth of beard, his face appeared like a young lotus that had not yet attained the grace of being surrounded by a host of bees. He was adorned with

the sacred thread that resembled (either) the string of *Cupid's* bow rolled into a circle, (or) the fibres of a lotus in the lake of (his) austerities. In one hand he held a pitcher of the shape of a *Bakula* fruit with stem and in the other a rosary of crystal beads, (the rosary) that was, as though, strung with the tears of *Rati* weeping through grief over the death of *Cupid*. He looked beautiful with a deep circular navel that appeared like a whirlpool formed at the confluence of rivers in the form of many *Lores*. He had on his belly a thin line of hair, as dark as the particles of collyrium and as though, representing the path of the exit of the darkness in the form of *Delusion* dissipated by *Enlightenment*. His loins were engirt by a *Munja* Zone that was, as though, the halo taken as a trophy (by him) (lit. owned by him) after vanquishing the sun by his brilliance. In his case the purpose of a vesture was served by the bark of the *Mandāra* tree, washed in the stream of the *Milky Way* and as pink as the eyes of an old partridge. He was, as though, the embellishment of *Celibacy*, (or) the prime of Piety, (or) the grace of *Sarasvatī*, (or) the self-chosen Lord of all *Lores*, (or) the rendezvous of all the *Vedas*. He had a staff (*Āṣāḍha*), like the *Summer* (equipped with the month of *Āṣāḍha*). He was as fair as the first blossoms of the *Priyangu*, like a winter-wood (shining with the blooming Priyangu blossoms). His face was decked with a mark of ashes as white as flowers, like the month of *Chaitra* (with the beginning adorned with the exuberance of *Tilaka* trees white with flowers). Accompanying him was another young sage, (his) equal in age, (a companion) worthy of him and intent on collecting flowers for the worship of deities.

There, I beheld, placed by him (on his ears) as an ornament, a nosegay shedding drops of nectar, unseen heretofore and imitating the cluster of stars (in the constellation) of *Pleiads*. It was, as though, the refulgent smile of the Sylvan Grace elated at the (first) sight of the Spring, (or) a cavity-ful of the parched grain (offered by) *Chaitra* to greet the arrival of the *Malaya* breezes, (or) the youthful amorous sport of the *Splendour* of flowers, (or) the row of the series of the drops of perspiration of *Rati* (produced) by the exhaustion due to (the act of) copulation, (or) the hair of the chowrie (serving) as a symbol of the banner on the elephant of Cupid, (or) the *Abhisārikā* enticing the gallant bees. Convinced that it was the fragrance of this (bouquet) that eclipsed that of the rest of the flowers, I reflected, while scanning

the ascetic-youth, "Inexhaustible, indeed, is the store of the Creator's implements of producing Beauty *par excellence*, since, He having (once) fashioned Lord Cupid the affluence of whose beauty is a marvel for the three worlds, has (now) created another Cupid (मकरकेतु) in the guise of this ascetic, the fulness of whose form excels even that of Cupid. I feel that *Brahmā*, when he was shaping the Moon's Orb, the solace to the eyes of the entire universe and when He was producing the lotuses, the abodes of the sports of *Lakṣhmī*, was but practising (for the acquisition of the necessary) dexterity to fashion the form of this (sage's) face; for otherwise what reason there could possibly be for the creation of similar things. Mendacious indeed, is the belief that all the digits of the Moon waning in the dark half of the month, are absorbed by the Sun with his *Suṣumṇā Ray*: all those digits really enter this body (of the sage): otherwise how can there be this comeliness (in the case) of this (sage) who is practising austerities mostly consisting of hardships and (ordinarily) depriving (one) of (his) charms." Even as I was musing thus, the *Flowery weaponed God* (Love) unmindful of the distinction between the right and the wrong, ever partial to *Beauty* alone, and easily attainable in budding youth, enslaved me, as does the intoxication of the flowering season the bee.

Although I knew "What an improper, extremely ignominious thing unworthy of a maiden born of a noble family" I, not being the mistress of myself and with all my limbs stupefied on account of the narcosis that set in at that very moment, became, as though, stunned, (or) painted in a picture, (or) seized by some body and on account of some indescribable (feeling) that I knew without being instructed (by anybody)—(a feeling) which is to be known by being realised alone—I looked at him for long with my right eye that had forgotten the act of winking along with the breaths, with eye-lashes half-closed and its inside spotted owing to the pupil all the more tremulous being (continuously) directed to the corner—(looked) as if ardently drinking (him) with eyes, (or) beseeching (him) for something, (or) telling him that I was his vassal, (or) offering ahead my heart, (or) entering (him) with all my soul, (or) striving to become one (with him), (or) submitting (to him for receiving his protection) saying, "Save me, overpowered as I am with (the emotion of) love," (or) entreating him to give me a room in his heart—I don't know how I did it—It is not clear whether I acted on the advice of his lavishing beauty, or my mind, or the God of love, or fresh youth, or my love for him, or in some other way.

Being as though borne near him by senses having been lifted up (by them), (or) propelled from behind by the *flower-arrowed God*, I with great difficulty controlled my soul that I resigned completely. Thereafter sighs in an unbroken succession came out, as though, to give space to love. The nipples of my bosoms throbbed, as though, with the desire of informing (him) that my heart was full of affection (for him). Bashfulness vanished, as though, washed away by the row of the drops of perspiration. My delicate frame shivered, as though, alarmed at the fall of the host of the penetrating (lit. sharp) darts of Cupid. Being, as though, curious to inspect the excellence of his form, a thrill appeared on my body fervently longing for an embrace. Love entered my heart, as though, entirely washed away from my feet with the water of perspiration.

It occurred to me, " What a disgraceful (lit. improper) thing the abominable God of love has begun in delivering me over to this peaceable (sage) who is far away from all contact with carnal pleasures ! So stupid, indeed, is the woman's heart that it is incapable of discerning the fitness of the object of love ! How can I reconcile these two—this effulgent abode of splendour and penance and these impulses of love indulged in by the vulgar people ! Surely he must be inwardly ridiculing me thus jeered by Cupid. It is a wonder that I conscious of all this, am not able to withhold my feeling. Granted that there have been maidens who abandoning all feeling of shame, moved towards their husbands ; there were others still who were intoxicated by this accursed *Love* but I stand alone (in this respect) inasmuch as my heart perplexed at the mere sight of this (beautiful) form, is so enthralled in a moment. It is the (passage of) time and the virtues (of the person one loves) that make (the influence of) love irresistible at all times. While I am in my senses and while he has not clearly detected the frivolous mischiefs of Passion, it is better to steal away from this place or would he acquaint me with a curse, being enraged at the sight of the effects of love loathed by him ! For, the disposition of the sage-kind is easily susceptible to provocation". With this resolve, I wished to retire (from the place) (lit. became eager to go away from the place). Feeling that he belongs to a class that commands the respect of the whole of mankind, I offered him my homage—with the eyes not drawn off from his face (i. e. fixed), the eye-lashes untwinkling, the surface invisible, the resplendent ear-sprout slightly dislodged off the cheeks, the flowery ear-ornament

flashing on the disorderly (soft) mass of hair, and the jewelled ear-rings oscillating on the shoulders.

As I offered my salutations (to him) he, losing his firmness at the sight of my emotion, was made restless by passion, as the lamp is made by the wind, owing to the dictates of the 'Mind-born' being inviolable, the vernal month being the inspirer of intoxication, the place being extremely delightful, blooming youth being mostly impolite, the senses being instinctively fitful, the craving for the sensual objects being irresistible, temper being (innately) unsteady, the various incidents being destined to happen—in a word, it being decreed, on account of the wickedness of my misfortune, that I should suffer from such (poignant) tortures (as I am at present enduring). Horripilation appeared on his body also, as though, to receive *Love* visiting him for the first time. His sighs started ahead (of him), as if, to escort (his) mind that was already on its march towards me. The rosary in his hand seized by tremor, shook, as though, apprehending a break in (his) vow. A net of drops of perspiration was seen adhering to his cheeks, as though, it were another spray of flowers suspended from his ear. (His) eyes expanded through the joy at my sight and with the pupils dilated as though, metamorphosed the region into (a cluster of) lotuses : the masses of (their) far-spreading rays enveloped (all) the ten quarters, as if they were the bed of blooming blue lotuses that were flying up into the sky, relinquishing the *Acchoda* lake (lit. the water of the Acchoda lake) of their own accord. With his excitement thus strikingly manifest, the sway of *Passion* (over me) was re-doubled and that very moment I experienced some indescribable state. Methought, " Surely it is that Cupid the teacher who imparts instruction in the elegant amorous movements calling for sexual enjoyment, that is directing these graceful gestures (of the ascetic) : otherwise how can this person not acquainted with such episodes which are charming owing to the presence of the various emotions, possess such a gaze, bright with the eye-brows (ever) active, unsteady with the pupils dull and rolling under the weight of joy, unversed with the movements (of the eye)—(the gaze) which is, as though, showering streams of love's pleasure, (or) shedding nectar, (or) half closed on account of intoxication, (or) languid with exhaustion, (or) heavy with sleep ? Whence comes this great dexterity which communicates the inward longing of the heart through the eye without (the medium of) words ?

Seizing an opportunity, I drew near the other boy-sage, his associate, paid (him my) respects and asked, "Sir what is his name? Of what sage is he (the son)? From which tree is plucked this boquet of flowers used by him as an ear-decoration? Its spreading fragrance having extraordinary sweetness hitherto unenjoyed, excites great curiosity in me." With a little smile he replied, "Maiden, why need you ask such a question? If at all you are curious, I narrate. Pray listen–

"There dwells as the resident of the heavenly world a great sage *Śvetaketu* by name, whose reputation is celebrated in all the three worlds and who on account of his nobility, is respected by hosts of the Gods, the demons and the *Siddhas* (Lit. whose feet are respected etc.). The beauty of *His Grace* enrapturing the hearts of the nymphs in the celestial as well as the nether worlds and delighting in all the three worlds, outshone (even that of) *Nalakūbara*. Once, in order to pluck lotuses for the worship of the deities, he went down the heavenly river of streams as white as *Śiva's* laughter and its water intermixed with hundreds of spots (as on peacock's feathers) on account of the drops of *Airāvata's* ichor. The goddess *Lakṣmī* ever attending beds of lotuses and seated on a thousand-petalled blooming lotus, sighted him as he was descending (into the stream). As she looked at him, placing her delicate hand on her mouth languid when she started yawning and as she absorbed (him with eyes) with the eye-brows (ever) active, unsteady with the pupils dull and rolling under the weight of joy, unversed with the movements (of the eye), (the gaze) which was, as though, drinking his beauty with eyes half-closed owing to the intoxication brought on by Passion and with the pupils quivering in the ripples of the tears of joy, her mind was agitated by love. With the pleasure of sexual union accomplished by a mere glance, she achieved her purpose sitting (as she was) on the very lotus. So a son was born (to her). She took him in her arms (Lit. lap) and handed (him viz. the child) over to *Śvetaketu* saying, "Your holiness, this is your son. Please accept him". He too performed all the (customary) rites proper for a son and named him as *Puṇḍarīka* as he was born in a lotus. Initiating him into the vow (of celebacy), he made him master the group of all the sciences. This (youth that you see now) is the same *Puṇḍarīka*.

"And this spray of flowers is of the *Pārijāta* tree that rose from the milky ocean when churned by the Gods and the Demons. I will also narrate how it found its way to his ear, although it was contrary to his vow. This being the 14th day, he started with me from the

celestial world to worship lord *Śiva* (अम्बिकापति) on the *Kailāsa* and while passing along the *Nandanavana*, he was respectfully addressed by its Presiding Diety intoxicated with the drinking of floral wine, as she came out (of the garden)—taking (in her hand) the boquet of the *Pārijāta*; (the Diety) was escorted by the *Vernal Beauty* in person with her tender hand; She had a girdle made of a wreath of *Bakula* flowers with her person completely veiled with garlands put around her neck, interspersed with flowers and shoots and reaching as far as her knees; she wore a fresh mango-shoot as ear-ornament; "Be gracious to accept this and favour (it) as an embellishment befitting your person pleasing to the sight of all the three worlds! Will you please place, on the tip of your ear, this bouquet rude enough to desire the grace of an ear-ornament? Let the life's mission of *Pārijāta* be fulfilled". While she was speaking thus, he looked down rather abashed at the compliment to his form and (as such) proceeded along, disregarding her. But when I saw her, following (us), I said, "Friend, what harm is there? Please comply with her request" and placed this *per force* on his ear in spite of his reluctance. Thus, "who he is, what this nosegay is and how this came to be placed on the tip of his ear"—all this has been related (to you) in full".

When he had spoken thus, the young sage addressed me with an indication of a little smile (on his face), "Oh inquisitive maiden, why need you trouble (yourself) with this inquiry? You may take this if its sweet fragrance appeals to you." So saying, he approached me and removing (the nosegay) from his ear placed it on mine—(this nosegay) had, as if, begun soliciting for Love's union with the melodious humming of the swarm of bees. Owing to my yearning for a touch of his hand, there arose, at the very moment, horripilation at the place where the ear-ornament was (to be) placed, as if, it were another blossom of the *Pārijāta*. (As to him), from his hand, the fingers of which were made to vibrate at the pleasure of the touch of my cheek, slipped, (as though), along with the feeling of shame, the rosary of which he failed to take any cognisance. Before it could reach the ground, I caught it and gracefully placed it as an ornament around my neck where it displayed the elegance of a singular necklace—(I) experiencing, as though, the pleasure of being caught within his arms.

When things had come to such a pass the carrier of (my) umbrella mentioned to me, "Princess, Her Majesty has finished her bath. The hour of going home is drawing nigh. Therefore, be pleased to take

your bath ". Somehow being reluctantly dragged by those words of hers even as a recently trapped female elephant (is made to move) at the first stroke of a goad, I proceeded (thence) to have my bath, withdrawing my gaze from off his face very painfuly—(gaze) which was, as though, sunk in the mud of the nectar of his charm, (or) enmeshed in the web of the thorns in the form of bristles on my cheek, (or) nailed with the shafts of Cupid's arrows, (or) stitched with the thread of (his) grace. As I started, the other boy-sage marking that sort of loss of courage (of his companion), exhorted (him) with a slight display of anger out of affection.

"Dear *Puṇḍarīka*, this is quite unbecoming of you. This is the path beaten by insignificant persons, while the good pride (themselves) on the possession of fortitude. Why don't you control yourself when agitated like an ordinary person ? Whence has this unprecedented sensorial disturbance of thine set in for the first time whereby thou hast been reduced to this plight ? Where have gone (all) that firmness of thine, that subjugation of senses, that mastery over the mind, that tranquil disposition, that vow of celibacy come (to thee) as a heritage, that apathy for all the sensual objects, those precepts of thy teacher, all (thy) learning, those ideas of aversion, that abhorrence of enjoyment, that indifference to happiness, that firm devotion for austerities, that dislike for pleasures and that discipline in youth ! Since, even persons like thee are sullied by attachment to Passions and overwhelmed by follies, (thy) wisdom is, indeed, fruitless (thy) study of the *Code of Conduct* (धर्मशास्त्र) of no use, (thy) sacrament in vain, (thy) discrimination (following) the teachings of (thy) preceptor null and void, (thy) awakening of no purpose and (thy) knowledge of no avail ! How is it that thou hast failed to notice (thy) rosary slipped from (thy) hand and taken away too ? Oh, how absent-minded thou art ! Why ! It is already carried away ! Now, at least, stop that heart (of thine) that is being stolen away by this wanton girl".

Thus admonished by him, he replied, feigning a little sense of shame, "Dear *Kapiñjala*, why should you misconstrue my action ? I wouldn't thus tolerate this naughty girl's mischief, viz. the theft of the rosary". So saying, he addressed me, his face (just then) being charming in its feigned ire, decked with a fearful frown assumed with great effort, and with its lower lip throbbing (betraying) an eager desire for a kiss. "You fickle maid ! You shall not move even a step further without returning that rosary". As I heard that, I took off from round

my neck the necklace which was, as though, a handful of flowers gracefully offered at the opening of the elegant dance in honour of Cupid and saying, "Your honour, here is your rosary", I placed it in the outstretched hand of him who was absent-minded and whose eyes were rivetted upon my face. Although drenched with perspiration, I (then) descended to have a bath once again. Coming out (of the lake) and being somehow led by my friend even like a river forced to flow against the current, I un-willingly returned home with my mother, thinking of him alone. On reaching there, I entered the *Maidens' apartment* and since then, distressed (as I was) at the separation from him, I could not realise all this—whether I (really) came back, (or) stayed there still: whether I was alone, (or) waited upon (by servants); if I stood silent, (or) had started talking; whether I was awake or sleeping; if I was weeping or otherwise; whether it was a pain or a pleasure; if it was love-sickness or a disease; whether it was a calamity or a festivity; if it was the day or the night; and what things were pleasing (to the eye) and what revolting. Unacquainted with the affairs of love, I did not understand anything as to where I should go, what I should do, what I should listen to, what I should see or talk, whom I should confide with or what was the antidote against it. I only ascended (the stairs of) the *Princesses' Mansion*, dismissed all my companions and forbade one and all the attendants from (even) coming to the door. I gave up all occupations; I sat alone looking through (Lit. with my face in) the jewelled lattice-window at the very direction which had an enviable sight and which because of his presence there, was, as though, (specially) adorned (or) full of flowers, (or) possessed a treasure of valuable gems, (or) inundated with the floods of the ocean of nectar, (or) embellished with the rise of the full moon; I longed to ask the news concerning him, of everything coming from that quarter—even the breeze, the fragrance of the wild flowers and the chirping of the birds: I desired even the hardships of austerities for they were dear to him (or he was dear to me); I accepted the vow of silence, as though, because he loved it (or I loved him); now entertaining a partiality (for everything that was connected with him) due to (my) love (for him), I looked upon the ascetic garb as far from being indecent as he had favoured it, (attributed) prettiness to youth as he was its receptacle, (ascribed) fascinating loveliness to the *Pārijāta* flower because of its contact with his ear, (considered) heaven as pleasing because of his residence

(there), (assigned) invincibility to Cupid (Lit. who had flowers for his weapons) on account of the affluence of his (***Puṇḍarīka's***) personal beauty ; I (eagerly) faced him even though he was far away even as a lotus-plant the sun, (or) the tide the moon, (or) a (female) peacock a cloud ; in the same way I wore round my neck, the rosary, as though, it was a preservative garland guarding against the exit (Lit. passing away) of my life afflicted at the separation from him and also tolerated the nosegay clinging to my ear, as if, it had started whispering (his) secret (to me) ; and all the while I stood motionless with one of my broad cheeks thrilled with the net of horripilation resulting from the pleasure of the touch of his hand and appearing like the buds of *Kadamba* serving as an ear-ornament.

Taralikā, the carrier of my betel-nut-casket, had been for a bath just with me. Later on, she turned up as if after a long time and softly communicated to me while I *was* in the same state, " Princess, (you know) those two young ascetics of celestial form we saw on the bank of the lake *Acchoda ;* of them one who himself placed this spray of the heavenly tree on your ear, followed close on my heels very stealthily, guarding himself (Lit. his sight) from the other (his companion) under the cover of the thick avenue of blossomed creepers, while I was on my way (home) and inquired with reference to your Ladyship, 'O girl, who was this maiden ? Whose daughter is she ? What's her name and where is she proceeding ? " To this I returned, " She is *Mahāśwetā*, the daughter of the *Apsaras Gaurī* who is sprung from the rays of the glorious Moon and of the King *Hansa*, the emperor of the *Gandharvas*, who uses for his footstool the lotus in *Lakṣmī's* hand, whose long arm is marked with the decorative paintings on the cheeks of the passionate *Gandharva* women when sleeping in amorous sport, and the series of the nails of whose feet are polished (Lit. rendered glossy) being rubbed with tips of the rays (proceeding) from the crown-jewels of all the *Gandharvas*. She has now started for the golden-peaked (*Hemakūṭa*) mountain which is the abode of the *Gandharvas*." When I had told this, he stood motionless just for a while and thinking of something, surveyed me for long with a steady gaze and implored me rather explicitly, " Oh lass, this appearance of yours, auspicious and free from frailty (as it is), does not give false promises even in this age (of yours Lit. childhood). So would you mind doing me a favour if requested by me ? "

To this, I respectfully returned, humbly folding my hands, "Sir, why need you talk so? In the absence of merit, great souls like you venerated in all the three worlds, do not condescend to cast, on persons like us, even a glance (that is) capable of annihilating all sin, much less a command. May you unreservedly order me what you deem fit to be done and (thus) oblige me". As I addressed him this, he greeted me with an affectionate glance as if I were a friend, (or) a benefactress, (or) a restorer of life; plucking a sprig of leaves from a neighbouring *Tamāla* tree, he pressed it on a slab of stone and with its juice that had the sweet odour of ichor of a *Gandha*-elephant, he wrote, on a rag torn off the edge of his (own) upper bark-garment, (this letter) with the tip of the nail of the little finger of his lotus-like hand. He (then) handed it over to me saying, "Please give this letter to that maiden secretly and when she is alone". With these words, she took it out of the beetle-casket and showed it (to me). But the (mere) talk about him, even though it consisted of words (only) and (as such) though it formed the province of the ear (alone), produced within me the pleasure of touch and infused me with the charm, as though, of the influence of the God of love, that entered me out and out,—which could be inferred from the appearance of bristles (all over my body); I took from her hand that piece of the bark-garment and deciphered the following lines scribbled thereon:— Holding out hope of fulfilment, thou hast fanned the yearning of my heart, enticing it with the pearl-necklace white like lotus-fibres, as one would carry away a swan born in the Mānasa-lake, in a fixed direction, alluring it with a pearl-creeper, white like lotus-fibres.

My perusal of that (letter) all the more augmented the morbid emotion of my mind afflicted by passion as does the confusion wrought by the loss of one's bearings in the case of one (who has) lost his path, (or) the night in the dark fortnight of one without sight, (or) the cutting of the tongue of one without speech, (or) the conjurer's (magic) feather-brush of one unable to perceive correctly, (or) the tendency of talking in delirious fever of one habituated to incoherent talks, (or) the fatal sleepiness of one affected by poison, (or) the *Lokāyatika* system (of philosophy) of one seeking pleasure in unrighteousness (or) the spirituous liquor of one (already) intoxicated, (or) the zealous act of wickedness of one possessed (by a goblin). And that agitation made me extremely restless as does the flood a river. Because of (her fortune of) seeing him (*Puṇḍarīka*) a second time, I looked upon her

(*Taralikā*), as though, she had performed an act of great merit, (or) enjoyed a residence in heaven, (or) was guarded by a deity, (or) had won a blessing, (or) drunk nectar, (or) become the (consecreted) queen of the three worlds; though she always used to be near and was greatly intimate with me, I began to talk to her reverently as if she were rarely to be seen and quite unfamiliar (unseen hitherto); even while standing by my side she seemed to me as though standing above all the world; (and in this state) I indicated an inversion of the relation between the maid and the mistress (that existed between her and me) inasmuch as I lovingly pampered her on her cheeks and her soft curly hair; and I repeatedly asked her "*Taralikā*, tell me in what condition did you see him? Of what other things did he talk to you? How long did you tarry there? How far did he come following us?" (and such other questions). Thus in the same condition, barring the entrance of one and all the servants, I spent (that) day in the same palace in her company, discussing that very topic.

In due course, the solar disc reddened, as though, having shared its redness with my heart (which was red—full of passion), reclined on the edge of the firmament; the *Splendour of Day-light* (eagerly) enamoured of the sight of the sun glowing with love, faded (Lit. became pale), as though, oppressed by passion and (therefore) prepared a bed of lotuses (to appease the pangs thereof); the rays of the sun, (tinged) tawny in the cascades of mountains, full of red clay and rising up from the lotus-beds, clustered together, like the herds of wild elephants (flocking together getting up from lotus-beds); the day entered the caves of the *Meru* mountain along with the echoes of the rapturous neighing of the horses of the Sun's chariot, (the horses) that were ardently longing for rest after their descent along the (vault) of the sky; the lotus creepers in the cavities of half-closed red lotuses of which swarms of bees had entered: and (therefore) the hearts of which were full of darkness due to swoon at the separation from the sun, had begun to close (their eyes); and the couples of the *Chakravāka* birds had begun to separate after a mutual exchange of hearts which, as though, were passed through the hole of the common lotus-stalk which they had eaten up; just at this time, my umbrella-carrier came up to me and informed me "Princess, one of the two ascetic youths is at the gate! He says that he has come to ask for the rosary."

With the mere utterance of the term *Munikumāra* I, though confined to my seat, as if, flew to the gate, and suspecting that he (*Puṇḍa-*

rika) had come, I summoned one of the (many) chamberlains and sent him with the order to go and usher him in. Then, just after a moment, I saw the other young ascetic named *Kapiñjala*—a companion worthy of him (*Puṇḍarīka*) like the *Youth* of *Beauty* or *Madana* of the *youth,* (or) the *Vernal Season* of *Madana,* (or) the *Southerly Breeze* of the *Spring*—coming along the path directed by the chamberlain who was pale on account of old age, and following him (viz. the chamberlain) like the morning sun-shine the moon-light. As he drew near, I marked his appearance rather greatly afflicted, (or) dejected, (or) blank, (or) supplicatory or suggestive of some desire unaccomplished. I got up, reverentially saluted (him), and myself fetched a seat for him. When he had occupied his seat, I washed his feet despite his reluctance and wiped them with the skirts of my silken upper garment; thereafter I sat near him on the uncovered ground. He waited just for a while, and threw a glance at *Taralikā* sitting by my side, as though, wishing to speak out something. From the very expression of his, I understood what he meant and so I assured him, " Sir, she is not different from me (Lit. my body). You can proceed without any misgivings."

Thus assured by me, *Kapiñjala* spoke out, " Princess, what should I talk ? The sense of shame restrains my speech from (even) introducing the subject at hand. How incongruous it is to construe—the tranquil ascetic folk contented in their forest residence and subsisting (merely) on roots and fruits with this world mostly full of love-affairs, crowded with amorous pastimes of various sorts, polluted with attachment to enjoyments of sensual pleasures and (so) meant for men with minds agitated (by passions). See here how fate is out for everything improper. Indeed the Almighty needs no effort to make a person a laughing-stock. I wonder if it befits the bark garments or suits the matted hair ! Is it proper for the austerities or is it a part of the precepts of righteousness ? What an unprecedented parody (of asceticism). But this is certain that it must be disclosed ; for I find no others means ; no other remedy is available. I see no other refuge ; there is no other alternative ; and if I don't tell, it would suddenly lead to a grave calamity. I disclose it (to you only) because the life of a friend has to be saved even at the cost of one's own life. You are aware that I openly remonstrated with him very severely in that way in the presence of your ladyship. Thus admonishing him, I angrily left the spot, gave up collecting flowers and went elsewhere. After your lady-

ship had left, I waited for a short time and thinking as to what he might be doing then alone, I returned and hiding myself (Lit. my body) behind the branches (of a tree), I discerned the place (all over). But when I did not find him there, I began to think, " Can he have followed her as his mind is subjugated by passion ; or if she be gone, he, on coming to himself and being ashamed, dare not show himself to me ; or perhaps enraged (at my rebuff) he has already gone leaving me (here) ; or perchance he has moved to another part (of the forest) from here, searching me." Pondering over these (and other) probabilities, I stayed (there) for a short time. But, unaccustomed as I was to his absence even for a moment right up from the birth, I was pained (at heart) and I further thought, " Maybe, being ashamed at the loss of firmness (of the mind), he might even do harm to himself. There is no act, indeed, that would not be prompted by the sense of shame. It would not therefore, be proper to leave him alone (i.e. unattended)." Thus resolved, I started, seeking for him. In course of my search, the more I did not come across him the more I began to entertain apprehensions of various untoward incidents (befalling him)—with my mind nervous through affection for my friend and I beat the forest for a long time, watching closely here and there, vigilantly inspecting the thickets of trees and creepers, the avenues of sandal trees, the bowers of creepers, the banks of the lakes (and so on).

I found him, thereafter, in a thicket of creepers which lay by the side of a lake and (the growth of which was) so thick that it was, as though, fashioned out of flowers, (or) full of bees, (or) cuckoos, (or) peacocks and (hence) being extremely charming (it appeared), as though, it was the birth place of Spring. He had given up all occupations and as such he appeared, as though, painted in a picture, (or) carved out, (or) paralysed, (or) dead, (or) fast asleep, (or) deeply absorbed in *Yogic* meditations ; he was free from any activity, yet he moved from his proper conduct ; he was alone, nevertheless, attended by *Madana ;* he was full of passion (redness), at the same time, pale ; he had his heart empty, however, occupied by his beloved ; he was speechless, even while expressing the acute pangs of love ; he was seated on a slab of stone all the same preparing for suicide ; he was being tormented by the flower-arrowed God who lay unseen out of fear that he (*Puṇḍarīka*) might proclaim a curse on him ; quite motionless as he was, his body was void of sense-organs, since they had, as though, entered his heart to observe the beloved that dwelt there, (or)

vanished at the fear of unbearable affliction, (or) disappeared leaving the body, being provoked at the mental agitation ; he was shedding a ceaseless shower of tears, many a stream of which was emitted through the space between the eyelashes, by his eyes still and closed and as though, irritated within by the smoke of the fire in the form of *Madana* inflaming inside ; he was giving out (heavy) sighs that moved the filaments of the flowers on the neighbouring creepers, (sighs) that rushed out taking with them the reddish lustre of the lower lip, which was rather the rising flame of the fire of love that was consuming his heart ; his forehead was brightened by the spotless rays radiating from his nails, as he reclined his left cheek against the palm of his left hand and so it appeared, as though, decked with a mark of extremely white sandal-paste ; his ear appeared, as if, to possess a blue lotus or a sprout of *Tamāla* tree on account of the swarm of bees muttering, under the pretext of (their) sweet but indistinct buzzing, cupid's charm that brings on infatuation (संमोहनमन्त्र) when they (the bees) were allured by the pleasure of the fragrance that was still lingering there, as the *Pārijāta* flower serving as his ear ornament, was removed only recently ; under the plea of horripilation (appearing on his body) due to the fervent love-longing, he wore, close to his person, a mass of broken flowery tips of cupid's arrows fallen on every pore (of his skin) ; with his right hand, he held, on (his) chest, as an ensign of rudeness, the necklace flashing with a pencil of rays from (his) nails and (hence), as though, bristling with the pleasure of the touch of his hand ; he was being struck by the trees with the pollen in their flowers, which was, as if, the subjugating magic powder of *Madana ;* the shoots of the *Aśoka* trees in the vicinity (often) touched him when shaken by breezes and (thus) as it were, imparted (to him) their hue (Lit. redness, passion); the *Sylvan Grace* (incarnate) was consecrating him with the showers of honey from the bunches of blooming flowers which (showers), as though, stood for the (holy) waters at the time of his coronation as king of the realm of love ; the God of Love was smiting him, as it were, with hot and smouldering shafts in the form of *Champaka* buds falling on him and the fragrance of which was swallowed by teems of bees (hovering over him) ; the *Southerly Breeze* was chiding him with the humming sound of the bees intoxicated with the exuberent odour of the woodland, as if, it was its (i. e. of the breeze) threatening roar ; he was rendered fidgety by the month of *Chaitra* with the din of hosts of cuckoos cooing sweetly but indistinctly under

the influence of passion, which (din) was, as though, the clamour of victorious cries in honour of ***Spring***; he was clothed in pallor like the (pale) moon of the dawn, (or) emaciated even as the (subsided) stream of the Ganges in summer, (or) fading, being internally consumed as does the sandal-creeper (with fire inside); he seemed (quite) a different person (altogether) (or) like one unseen uptil now, (or) one unacquainted, (or) one undergone transmigration, (or) one transformed, or one possessed (by a ghost), (or) one influenced by a devil, (or) one seized by an evil spirit, (or) one mentally deranged, (or) one duped, (or) one blind, (or) deaf, (or) dumb; he was, as though, absorbed in dalliance, (or) sunk in love; his disposition now being not self-controlled, he had reached the climax of the influence of love, and as such (i. e. as a result of all this) his original form was difficult to recognize.

Gazing at him in that condition with a winkless eye for a long time, I was overpowered with dejection and my heart began to tremble as I reflected, " So irresistible, indeed, is the power of cupid that he has, in a moment, reduced him to altogether different state against which there should be no remedy ! Otherwise, how could a treasure-house of knowledge of this type all of a sudden, become null and void ! How strange it is that he, who right from his childhood had been of a steady nature and of an unerring conduct, and who (as such) was of a demeanour to be envied by me and other ascetic youths, should this day, like an ordinary fellow, be stupified by passion, with (his) knowledge disregarded, prowess of austerities slighted and profundity destroyed ! Youth free from a slip, is seldom to be met with." Drawing near I took a seat on a part of that very slab and placing my hand on his shoulder, I asked him who still had his eyes closed, " My dear *Puṇḍarīka*, what's all this ?" Then with great effort, he opened his eyes, as though, irritated or full of agony, as though, they were stuck fast being closed for a long time, (the eyes) which had been reddened as a result of a constant weeping and wetted with the flow of tears and which (therefore) had the hue of a bed of red lotuses screened with a white silken garment; and looked at me for long with a languid gaze; he heaved a long sigh and said slowly and with great difficulty, faltering (Lit. with letters scattered) through shame, " My dear *Kapiñjala*, thou dost know all this, why dost thou then, question me?" On hearing that, I realized from his condition that his malady was (absolutely) irremediable; with all that, resolving that a friend ought to ward off his companion embarking on an unrighteous path, I exhorted him,—

" Friend *Puṇḍarīka,* all this is well known to me. Yet I ask you this much only. Is all this that you are out to do now, assigned to you by your teachers, or studied by you in the Scriptures, or is it a means to secure merit, or a new (Lit. another) fashion of practising penance, or the path leading to heaven, or the secret of a vow, or a device for the realisation of *Summum bonum,* or a different sort of religious observance ? Is it at all proper for you even to think of this, much less to express or to see it ? Don't you, like an unenlightened person, realize yourself being made a butt of ridicule by this accursed cupid ? For only a fool is tortured by ***him***. What hope of pleasure can you imagine in this sensual objects condemned by the good and highly prized by the vulgar ? That idiot, who superimposes the idea of happiness on sensual pleasures that bring in their wake a series of calamities, indeed, waters a grove of poisonous creepers with the notion of acquiring merit, hugs the blade of a sword thinking it to be a garland of blue lotuses, grasps a deadly (Lit. black) serpent considering it to be a line of smoke of black alœ, clasps burning charcoal taking it to be a (red) gem, or extirpates the pestle-like tusk of an infuriated tusker believing it to be a lotus fibre ! You have realised the essential character of the objects of senses, still why do you carry that impotent knowledge as the fire-fly its (futile) light, when you do not control your turbulent mind, and check your senses excited by the prevalence of violent passion and taking to waywardness, like the streams (rendered turbid by a thick mass of dust and flowing outside the course) ? (After all) Who is this Cupid ? Rely on your firmnes and put down this depraved (one). But he intercepted me in my discourse and wiping off from his eyes the flow of tears that had started through every interval between the eyelashes, he uttered, reclining on my hand, " Dear, what is the use of further exhorting (me); you are well at ease for you have not entered the range of these Cupid's darts, deadly as they are, like the impulses of the poison of a snake. It is much easier to offer counsel to others. He alone deserves to be advised who is in his senses, or has a mind (free to think), or can see or listen or understand what he has heard, or is able to discriminate between the good and the evil ! But in my case all this is far away. Firmness, wisdom, courage, consciousness-talk about all these has vanished. This life somehow hangs on effortlessly in this way. The (proper) time for tendering advice has elapsed long since. The occasion for exercising courage is long past. The opportunity for a reflection has slipped away and the hour of resorting to knowledge (too) is left far

back. Who, but thee, is to advise me at this time or divert me from pursuing a wrong course ? On whose words but thine should I rely now ? Who else (excepting you) is a friend to me in the whole world, who would fill your place (Lit. like you) ? What can I do now since I cannot bridle myself up ? You have seen how in so short a while I am reduced to this wretched plight. This is not the time to offer advice. I wish, before I die (Lit. as long as I live), a treatment administered against the fire of love which is as scorching as the rays of the twelve Suns that arise at the period of the *Dissolution.* I feel that my limbs are inflamed, my heart boiling, my eyes scorched and my body burning. Now do what is opportune". With these words he stood quiet.

In spite of his defence, I tried to dissuade him off and on. But when he did not lend me his ear though I explained to him clearly in coaxing and entreating terms, (recounting) the precepts of Scriptures, with illustrations and with (references to) historical episodes, I reflected: " He has reached the climax ; now he cannot be forced to retrace his steps. Counselling is of no avail now. Let me at least try to save his life." With this resolve, I got up, went to the lake and cut out therefrom juicy lotus-fibres, plucked lotus-leaves furnished with water drops, and took off red, blue and white lotuses, charming with the sweet fragrance of the pollen inside. (With these) I returned and prepared a bed for him (therewith) on the same slab embowered with creepers. When he had stretched himself there at ease, I (plucked and) squeezed the tender shoots of sandal and other trees hard by and with that juice inherently sweet and cool like snow, I made a mark on his forehead ; I smeared (therewith) the whole of his body, beginning with the soles of his feet. To stop his perspiration, I used the dust of camphor strewn (about) through the holes of the cracked barks of a neighbouring (camphor) tree, powdering it with my hands. I laid, on his chest, a (strip of) bark-garment wet with sandal-juice and fanned him with a plantain-leaf shedding sprays of transparent water. I was, thus, busy with arranging his bed with fresh lotus-leaves now and then, besmearing his body with sandal-juice again, wiping off his sweat often (with the camphor-dust) and ceaselessly fanning him with the plantain leaf, when I thought with anxiety: " Nothing, indeed, is difficult for the Mind-born to achieve. What a vast difference there is between this person (i. e. *Puṇḍarīka*), innocent by nature and contented with his dwelling in the forest, and *Mahāśwetā*, the daughter of the emperor of the *Gandharvas* and a

store of various amorous sports and sentiments. Few things, indeed, are difficult for him (i. e. Love) to fashion or perform and few are left unsubdued or undone (by him) in this world. Insolently he moves on towards objects, even if they be inaccessible. Who can defy him? What need we say of sentient beings when he is capable of mating even inanimate things, if it pleases him! To instance: the *Kumudinī* entertains a passion for the rays of the Sun; the *Kamalinī* as well, forgets her dislike for the rays of the Moon; the *Night* too, mixes with the *Day*; the *Moon-light* adapts herself to the *Darkness*; the *Shade*, also, faces a (burning) *Light*; even the *Lightning* forgets fickleness (Lit. becomes steady) in the company of the *Cloud*, and similarly *Old Age* moves on with *Youth*. What is left for him as difficult to achieve when he contrived to reduce this profound ocean of tranquillity (i. e. *Puṇḍarīka*) to an insignificant state like the (fickle) blade of grass? How great was his penance and how mean is this condition (of his)! This danger has (all of a sudden) cropped up and there is no means to counteract (it) in any way. In order to save his life, what should I do now, how should I act, where should I proceed, whom should I resort to, what remedy can there be, who would be my help-mate, what plan should I adopt, what device should I employ, or what refuge should I seek? By which tact or expedient or in what way or by which resolute determination or design or consolation would he live?" These and other thoughts came and crossed my mind which was distressed through grief. I further reflected: "What purpose would be served by the contemplation of such unprofitable thoughts? I must protect his life by any means—fair or foul. Barring (his) union with her, there is no other alternative to save it. On account of his boyhood and shyness, he may be considering his love-affair as antagonistic to his austerities, as unworthy (of himself) and as if a mockery of his own self; it is, then, certain that he would never fulfil his cherished desire by himself proposing to her, even if he be breathing his last breath (Lit. his life remaining by one breath only). His love-sickness brooks no delay. The good opine that a friend's life should, in all cases, be protected by committing even a base act howsoever censurable (it may be). This extremely ignominious and ignoble deed has become obligatory for me. What else could be done? What other alternative could there be? By all means, I must run to her and inform her of this plight (of his)" Thus determined, I have come hither, leaving that place under some

excuse without even informing him, as I apprehended that he might disallow me through shame if he knew that I was out for an unseemly act. This being the case, Your Ladyship is at liberty to act what is opportune or in keeping with this sort of love or in conformity with my visit to this place or what befits you. Concluding thus, he stood silent, fixing his eyes on me with the expectation as to what I might reply.

As I listened to it, I felt myself lying above all ecstasies, as though, plunged in a lake of ambrosial bliss, (or) merged into the ocean of sexual pleasures, (or) standing on the summit of (the fulfilment of) all cherished desires, (or) carried over the highest pitch of all festivities; I communicated (to *Kapiñjala*) that it was the occasion for great joy (for me), through the flow of clear drops of tears of joy—(tears) heavy and big as they did not come in contact with the eye-lashes, falling again and again in continuous succession (and therefore) appearing, as if, threaded in a garland, and which did not touch my dimples as my face was bent a little through bashfulness that arose in me that very moment—I immediately began to muse: "Thank God, that this Cupid has closely followed him too as he did me; To be true, even while tormenting me, he has (now) to some extent manifested his favour to me. If it is true that he is in this condition, what, then, has Love not done to oblige me? What has he not accomplished (for me)? Who else is my friend as helpful as him? How would a lie, even in dream, slip from *Kapiñjala's* mouth, serene as his appearance is? When matters have come to this stage, what should I also do? What should I say in his presence? Even as my thoughts ran so, the door-keeper hurried in and informed me: "Princess, learning from her attendants that you are indisposed, Her Majesty is on a visit to you". On hearing it, *Kapiñjala*, fighting shy of great people, quickly sprang to his feet and whispered, "Princess, here arises an occasion that would delay you; the Divine Sun, the crest-jewel of the three worlds, is about to set; so I must go; here I fold my hands with all my heart to beg (of you) a present viz. the protection of the life of my dear friend; this is all I have at my command". Thus, without even waiting for some time for a reply, he departed, somehow finding an exit through the gate entirely blockaded by the female door-keepers, that were entering with golden staves in their hands, heralding my mother, and by bands of chamberlains and by (other) attendants who carried betel-leaves, flowers, scented powders and cosmetics, whose hands were busy waving chowries and who, in their train, were followed by persons—hump-backed, thin-bodied (or barbarians), deaf and dwarf

and by eunuchs and deaf-mutes. My mother came to me, stayed with me for a long time and returned home. Absent-minded as I was, I little perceived what she did on coming there, what she talked (or) how she acted.

After her departure, when the Sun, who has pigeon-like green steeds, who is the lord of the existence of the day-lotuses and the friend to the *Chakravākas*, went down the western horizon and became red ; the beds of lotuses turned green ; the east became dark and when the mortal world became enveloped in darkness that was as dark as the mud from the nether worlds, as though, engulfed in the floods of oceans at the time of the final ***Destruction***, I utterly at my wits' end, asked that very *Taralikā* (who had helped me so far) : " Dear *Taralikā*, how is it that you don't understand that this heart of mine is so completely perplexed and my senses so perturbed through diffidence. I am unable to decide by myself even a little bit as to what I should do. Please, guide me to do what is proper for the occasion. Here *Kapiñjala* has left saying so in your very presence. Blinded by passion, if I, without the permission of my father or the consent of my mother, were to approach him of my own accord and get myself married (to him), giving up, like ordinary maidens, (all feeling of) shame, forsaking patience, abandoning modesty, not minding public scandal, infringing the dictates of good conduct, disregarding my character, slighting the noble family and courting infamy, (I am afraid) there would accrue (to me) great demerit through the violation of (my) elders. On the other hand, resorting to the other alternative through consideration for *Dharma*, if I were to choose death, even then, in the first place, there would follow the rejection of the affectionate solicitation of the noble *Kapiñjala* who approaching me of himself, preferred a request for the first time. Secondly, in case there occurs a fatal disaster to his life through disappointment caused by me, there, too, I would be guilty of a grave sin, arising from the murder of an ascetic." While I was arguing thus, the approach of Moon-rise rendered the east dusky with the faint glimmers like the vernal grove with the pollen of flowers.

Then, the eastern quarter appeared, with the (advancing) splendour of the Moon, as though, rendered pale with pearl-powder from (Lit. generated in) the temples of elephants in the form of darkness— (the temples) that were torn off by the lion in the form of Moon with (its) paws, (or) whitish with the mass of sandal-powder fallen from

the bosoms of the *Siddha Beauties* (dwelling) on the Eastern Mountain, (or) whitened with the rising sands on the shore—(the sands) heaved up by the breezes over the waves of the surging sea. By slow degrees the moon-light, spreading about, beautified the face of *Night*, as if, it was the radiance of the teeth (cf Night, falling around) as *she* smiled gently at the sight of the Moon (her Lord). Thereafter, the night began to be adorned with the orb of the moon shooting up through the surface from the subterranean region, even like the rounded hoods of *Śeṣa* (shooting up etc.). Gradually, charm was imparted to *Night* by the rising Moon who, like the youth, was full of nectar, delighted the whole of humanity, was endeared by passionate ladies, had just discarded the early phases (Lit. childhood), was the ally of Cupid, was now full of flush and who alone deserved to enjoy carnal pleasures.

Now, I saw the Moon arisen; he was tinged with the glow of his recent rise (and as such) he appeared, as though, flashed with the hue of corals in the ocean nearby, (or) stained with the blood of (his) fawn mauled by a lion on the *Rising Mountain*, with its paws, (or) marked with the (red) *alaktaka* dye applied to the soles by *Rohiṇi* angered in love quarrel; (at his sight) my heart, though burning with the blazing fire of love inside, was darkened (with passion); my body, though resting on the lap of *Taralikā*, was entirely in the hands of Cupid; my eyes though fixed on the Moon, faced death; at the very moment, I began to think (rather nervously), "On the one hand, here are assembled Cupid, the month of *Chaitra*, the Malaya-breezes and others and on the other, stands this villainous and wretched Moon that cannot be withstood, and my heart is distressed with the utterly unbearable agonies of love. The rise of this (i.e. of the Moon) is, in my case, tantamount to the shower of burning coals over one seized with burning fever, to a snow-fall over one shivering with cold, (or) to a bite of a deadly cobra to one fainting under the swelling due to poison. But in the midst of my thoughts, swoon brought on by Moon-rise, closed my eyes, (overpowering me) even like the langour (brought on at the Moon-rise and withering beds of lotuses). But, shortly afterwards, I regained consciousness through the fanning and by the application of sandal-paste hurriedly fetched by *Taralikā*. I saw her (i. e. *Taralikā*) sobbing, holding over my forehead a stick of oozing moon-stone, with face clouded with showers of uninterrupted tears, smitten with confusion, as though, possessed by dejection in a corporeal form. Finding that I had opened my eyes, she fell at my feet and folding her hands besmeared (Lit. wet) with sandal-

paste, requested me, " Princess, what is the use of being ashamed or having consideration for the elders ? Pray, be pleased to despatch me (there). I will (soon) bring that person dear to your heart or get up yourself and start for that place. Henceforth you will not be able to suffer this emotion which intensifies the love-longing a hundred-fold (Lit. which produces hundreds of longings) at the rise of the powerful Moon, even as the ocean (characterised by sharks and which lashes into fury—Lit. surging with hundreds of waves—at the rise of etc.) ". Cutting short her speech, I remarked. " Foolish girl ! what is love to me ? Here has arrived the Moon (one friendly to the white lotuses), removing all thoughts of hesitation, pushing aside all search for means, obviating all obstacles, dispelling all doubts, eliminating all fears, uprooting the feeling of shame, covering the fault of levity arising from my voluntarily going to him and avoiding all delay; he would conduct me either to death or to him (i. e. *Puṇḍarīka*). Therefore, come along, let me honour him, while I live, by somehow going to him, my beloved, who is worrying me (so much). " So saying, I got up, somehow supporting myself on her, as my limbs were distressed through fatigue of the swoon caused by passion. As I started, my right eye commenced throbbing foreboding an evil. I thought (rather) apprehensively, " This is something new that fate has begun (now)."

Now, all the space in the world was submerged, with its light, by the orb of the Moon that had not advanced far enough, that imitated a big water-channel on the mansion in the form of the three worlds, draining, as if, floods of *chunam*, (or) emitting many a stream of sandal-juice, (or) showering thousands of streamlets of the celestial Ganges, (or) pouring forth floods of the ocean of nectar ; people (then) enjoyed, as though, a residence in the *White Island*, (or) the pleasure of a visit to the world of the moon ; the globe of the earth was, as if, being lifted up from within the midst of the milky ocean, by the Moon that had the splendour of the round tusk of the *Primordial Boar* ; in every house, the women-folk had started, in honour of the rising Moon, presenting respectful offerings of *Argha* consisting of sandal-water and scented with fully opened (night) lotuses ; the thoroughfares were thronged with thousands of female messengers of love despatched by passionate ladies ; like the *splendour* of beds of lotuses concealed under the lustre of blue lilies ; the *Abhisārikas* veiled in blue silken garments, were flying about, startled by the fright due to the light of the moon ; with swarms of bees attached to every flower, the lotus-creepers in the pools of the

houses, were blooming; with their interior being whitened with the thick pollen from the beds of expanded lotuses, the atmosphere put on the appearance of an islet in the river of Night; the world, like the great ocean, saturated with delight at the Moon-rise, was, as if, full of emotion of love, (or) made up of festive moods, (or) filled with graceful movements, (or) composed of joys (alone); the first watch of night was agreeable with the notes of garrulous peacocks exulted (at the noise of) springs (gushing) from the water-courses of moon-stones; at this time, I descended from the balcony of the palace, veiling my face with a red silken garment which was, as though, woven out of the rays of rubies, unobserved by any of my attendants but (only) followed by *Taralikā* having (in her hands) various flowers, *tāmbūla*, cosmetics and perfumed powders; my locks of hair were disorderly and greyish because they stuck to the same slightly concealed sandal-mark on the forehead and my dress was soaked in the unguents in the form of sandal-paste applied (to my body) in (my) swoon; I had the rosary round my neck in the very same position and the nosegay of the *Pārijāta* kissing the tip of of the ear.

Descending, I came out through a side-gate of the *Pramadavana* and proceeded towards him, closely followed by a swarm of bees dragged by the fragrance of the spray of *Pārijāta*, running after (me), vacating the gardens and—deserting beds of lotuses, producing the illusion of a veil of a blue garment. On my way, finding myself unattended (by any servant) and with *Taralikā* alone by my side, I reflected, "Of what avail is the suite to one advancing to meet one's dearest? Isn't it that these play the role of attendants? For, Cupid follows (me) with his arrow fixed on a strung bow. The Moon guides (Lit. drags) (me), stretching out his arm (Lit. rays). Passion supports (me) at every step with the fear that I may slip. My heart pushing aside all feeling of shame, is running ahead together with the senses. Longing leads me on, seating me on resoluteness (i. e. making me resolute)". I said openly, "*Taralikā*, my dear, would this miscreant of the Moon, seizing him by his hair, with (his hands in the form of) rays, even like me, drag him towards me!" But at this *Taralikā* only ridiculed me, "Princess, aren't you mistaken? What regard does he entertain for him (i.e. *Puṇḍarīka*)? For, he himself, like a love-sick person, is making (those) various gestures towards your Ladyship. Why! Under the guise of his reflection, he is kissing your cheeks bedewed with drops of perspiration. With his arms (rays) throbbing, he is falling on (your) charm-

ing protuberant breasts. He is feeling the jewels in (your) zone. With his body—reflected in (your) spotless nails, he is falling at your feet. Besides, on his body he is bearing, like one smitten with love, pallor like the smear of sandal unguents dried up by the fever (of love). His arms (rays) are white like (with or due to) the coils of lotus fibres. Under the pretext of his image (therein), he is falling on (in) the crystal flooring. He is plunging in the lotus-pools with his feet (rays) dusty with the pollen from the filaments in the *ketakī* plant. He lays his hands (rays) on the moon-stones wet with sprays of water. He deserts (Lit. hates) beds of day-lotuses with pairs of *chakravākas* parted". Engrossed in these and other talks appropriate for the occasion, I came near that spot with *Taralikā*. There, I was just washing my feet that were dusty with the pollen of flowers on the creepers on my way, in the pools of the (oozing) moonstones flowing from the slopes of the *Kailāsa* mountain at the rise of the Moon, when I perceived a sound of weeping not very distinct because of distance and preferably of a man, on the western bank of the lake in the very region where he (i.e. *Puṇḍarīka*) lay. From the very beginning some misgiving was lurking in my mind and now by this (sound), my heart was, as though, entirely rent asunder; with a sad heart, as if, betraying some misfortune I nervously said, "*Taralikā* what can this be?" and with my limbs seized with tremor, I quickened my space in his direction.

There, I heard *Kapiñjala* whose voice could clearly be ascertained even from a distance on account of the prevalence of midnight, raising bitter cries of distress and bewailing (piteously) in this and other ways, "Alas! I am doomed, I am ruined, I am duped! Ah! What is this fallen to my lot! What's all this! I am undone. You ghoul of Cupid, ill-willed, villainous, merciless, what an atrocious act have you committed! You vile, sinful, ill-mannered *Mahāśvetā*, what wrong did he do to you! You Moon, wretched, ill-behaved, base-born, be now contented! Oh you accursed *Southerly Breeze*, lost to all civility, fulfilled are your desires, accomplished is your mission! Blow you, now, at ease! Oh venerable *Śwetaketu*, fond of thy son, thou knowest not that thou hast been robbed! Woe me! *Piety*, you are now property-less! Oh *Penance!* you are now without any support! Oh *Saraswati*, you have, (now), become a widow! Oh *Truthfulness*, thou art orphaned (now)! Oh *Heaven!* You are void! Dear friend, pray wait for me. I would also follow you. I am unable to stay back alone without you, even for a moment. How is it that to-day you, like a stranger, (or) a person

unseen before, have gone away leaving me all of a sudden! How is it that you have become so hard-hearted! Without thee—oh tell me—where should I go, whom should I beg and whom should I submit to! I am left without a guide; the quarters are desolate to me, life useless, penance purposeless and the worlds joyless! With whom am I to move and to whom should I talk! Please respond to my call! Where has disappeared that affectionate friendship (of yours) with me and where has gone that mode of speech (of yours) always introduced with a smile".

Hearing that, even from a long distance I gave out a loud scream, as though, I had lost my life, and with all my strength ran up to that place, as if, I was carried, being lifted up by somebody; (while running) my upper garment got entangled in the creepers on the bank of the lake and (as such) was tattered; I faltered at every step in my quick strides, not knowing whether they were set on even or uneven surface. There, on a bed of lotus-fibres, which was rather a delicate garland of lotuses—white, blue and red—and of various other wild flowers, which appeared to be made up of shafts of the Flower-arrowed God, and which was situate near the bank of the lake on a plane slab of moon-stones oozing showers of cool drops, I, unfortunate and sinful, saw the holy one (i. e. *Puṇḍarīka*) lying only recently expired; being extremely still, he looked, as if, listening to the sound of my footsteps; he was, as if, fallen asleep comfortably that very moment, for the pangs of love were (now) relieved by the internal anger; he seemed practising *Prāṇāyāma*, by way of expiation for his ruffled mind; with his lower lip radiating lustre, he was, as though, saying, "It is for your sake that I am reduced to this plight"; as he had turned on his side through (his) hatred for the moon, he appeared, as though, pierced by his (Moon's) rays under the pretext of the rays shooting from the nails of his (*Puṇḍarīka's*) hand which was placed (by him) on his heart afflicted by the fire of love; his forehead was marked with a line of sandal—paste, (now) dry and pale, which (line) had the appearance of the crescent of the (waning) moon in the form of *Madana*, risen to portend his own destruction; his eyes were not quite closed—a part of them was contracted through the agonies of the darts of the Love's arrows; the pupils, being turned round, were slightly visible; they (the eyes) looked red due to constant weeping and therefore appeared, as though, shedding blood, for the tears were dried up as the life was extinct; his life had forsaken him, as though, through

rage that some other person (i. e. *Mahāśwetā*) was now dearer to him than itself (the life) ; he was enjoying the comforts of the state of being non-sentient having, as though, voluntarily discarded life along with the agonies of passion ; or rather contemplating on the science of the acquisition (योगविद्या) of Love ; or, as though, practising some unusual process of control of breath (प्राणायाम) ; Cupid had, as though, snatched away his life by way of *bakheesh* as a mark of favour for having brought about my arrival (there) ; dressed in the (special) attire for the vow in honour of Cupid, with the triple stripes (of sandal paste serving as holy ashes) on his forehead, with the sacred thread consisting of juicy lotus-fibres, with the fine garment made of the (delicate) leaf from the interior of the plantain tree, closely touching his shoulder ; with the necklace as a rosary of big *seeds* (in his hand), with his body whitened with the thick smear of pure camphor serving as the holy ashes, and charming with fibres tied (round his wrist) as protective amulets, he was, as if, endeavouring to obtain the spell to unite with me ; he was, as if, rebuking me lovingly with his eye, saying, " O hard-hearted girl ! you did not even oblige me, your attendant, by showing yourself to me a second time ; as his mouth (Lit. lips) was slightly opened, his front was brightened up with the rays of his teeth which were coming out, and which were, as though, the lunar rays that had entered his body to rob him of his life ; with his left hand placed on the heart that was rather breaking by the tortures of passion, he was, as though, stopping me seated in his heart, saying " Oh you, dear to me as my life, be pleased ; do not go away along with my life " ; as he had stretched and raised the other (hand)—bristling with the rays—radiating from his nails and hence, as though, shedding, (the sap of) sandal (tree), he appeared, as if, warding off the (" hot ") moon-light (therewith) ; he had by his side the *Kamaṇḍalu*, an associate in his austerities, which was, as though, looking, with its upraised neck, the path by which his life had passed only recently ; with the coil of fibres serving as the necklace, he seemed, as though, being carried away to the other world, tied with the nooses in the form of the rays of the moon ; at my sight *Kapiñjala* raised both of his hands and shrieked out " help ! help ! " and with the flow of tears doubled, clasped him (*Puṇḍarīka*) by his neck.

Overpowered by the darkness caused by the swoon, I felt myself, as though, entering the infernal regions and I knew nothing as to where I went, what I did or what I talked. I could not understand even this

viz. why at that very moment my life did not pass away–whether it was due to my stupid heart which is hard (or) to the fact that I was destined to undergo (this) long-standing grief, (or) because I was the abode of the misdeeds done in the past lives, or because it was the result of the skilfulness of the diabolical fate in causing agony, (or) whether it was due to the extreme crookedness of (this) accursed Cupid. Only this much (I knew that) regaining consciousnes after a long time,–Ah me!–I saw myself rolling on the surface of the earth, burnt (incessantly) by unbearable grief, as though, I was fallen into fire; when I got up I couldn't believe that impossibility viz. his death and my survival and shouting an afflicted cry, I lamented "Alas! Alas! what has befallen me! O mother, O father, O friend!", I bewailed, "O my Lord—the prop of my life—please tell me where are you going—O cruel one—leaving me alone and helpless! Inquire of *Taralikā*—what state I passed through for your sake and how, with great difficulty, I passed the day which to me was like thousands of ages! Be pleased, talk with me at least once show compassion to this devotee of yours; cast at least one glance at me! Fulfil my cherished desire. I am distressed, I am devoted to you, I love you, I am helpless, I am a child, I have no other go, I am grieved, there is none whom I can look to for protection, I am overpowered by love,—why don't you take pity on me! Tell me did I offend you? Have I failed to carry out (what you wished)! What order of yours did I disobey? What thing was there that was agreeable to you and yet not liked by me that you should get enraged and go away forsaking this devotee of yours without any (just) cause, not fearing any public censure? O what a sinful crooked (woman I am), clever in cheating with insincere attachment that I am still alive! I am doomed, unfortunate as I am! How is it that everything is lost to me—yourself, my modesty, my kinsmen, the heaven. Fie upon me–who have done misdeeds, that you should be reduced to this state for my sake! There can be no woman with so devilish a heart that I went home, leaving you in such a condition. Of what use are these to me—my home, my mother or father, my relatives, servants (when you are lost to me). Woe to me! With whom shall I seek protection? O fate, take pity on me–I request you give me a present (in the form) of my lover! O gracious Destiny! Have pity for me! Save this helpless lady! I was, as though, melting away or being liquefied or being reduced to a watery state under the pretext of incessant showers of tears falling over and over from the eyes. The syllables of my *lamentation* also gush-

ing out (of the mouth)were, as if, attended by streams of tears, as they were accompanied by the tips of rays (flashing) from the teeth; with the flowers dropping in close succession, my hair appeared, as if, shedding drops of tears and my ornaments, as well, weeping with the tears in the form of pure rays (radiating) from the jems, I, as if, longed for his revival and my death ; with all my soul I wished to enter the heart of his who was dead ; with the palm of my hand, I touched (his) cheeks (his) forehead, the roots of matted hair of which were whitened by dried sandal-paste, (his) shoulders whereon were placed the succulent fibres, and (his) bosom that was covered with lotus-leaves that were rolled in the drops of the sandal-juice ; I rebuked him saying " O *Puṇḍarīka* " how merciless are you ; you do not pay regards to me who am so afflicted ; I implored him off and on ; kissed him often and often ; repeatedly embraced him and cried profusely. I condemned the necklace saying " You wretched, you, too, did not withhold his life till I returned ! " I fell at *Kapiñjala's* feet now and then, beseeching him " O Sir, be pleased to revive him ". Again and again, I clasped *Taralikā* round her neck and wept bitterly. I still wonder, when I think, how those thousands of miserable yet coaxing expressions, unimagined, uninstructed, uninitiated unseen heretofore, occurred to this accursed self at that time ? Whence did those affectionate phrases and those extremely pitiable wailings of distress, came to me ? Unparalleled was that incident. The streams of tears gushing from within gave rise, as if, to the waves of the Deluge, as if, fountains of tears were let loose, (by me) within me ; shoots of distressed cries were, as if, growing (from me) ; sorrows grew, as if, to hundreds of heights ; swoons, as though, ran up in series, You Revered Sylvan Deities ! be gracious, give me (back) his life ! Protect me, O earth ! O Night, you who bestow favours on the whole of the world ! Why don't you (then) have sympathy for me ? O fatherly *Kailāsa* (Mountain), I submit to thee, show kindness unto me ! " In such and other terms I cried loudly—I didn't know how long—like one seized by a devil, (or) haunted (by an evil spirit), (or) like one frenzied (or) possessed by a ghost.

Even as she was narrating her account thus, swoon subdued her consciousness, as if, she somehow experienced that very miserable past. But *Chandrāpīḍa* who was grieved, hurriedly stretched his hand, like a servant, and held her as she was falling suddenly on the slab of the stone. Fanning her slowly back to consciousness with the skirts of her own upper garment that was wet with tears, he was

moved with compassion; his cheeks were washed by the flood of tears and he said to her who had now come to herself, "O Revered Lady, I am, indeed, sinful for I have renewed your grief which has brought you to this plight. So enough of this story! Let it be cut short (here). I, too, cannot attend to it. For (one's) sorrows, though belonging to the past, when made the subject of confidential talks with friends, cause in a friend, while being narrated, agonies equal to those (actually) experienced (by the narrator). Pray, do not therefore, again and again, subject this precious life of yours somehow held up, to the state of fuel to the fire in the form of recollection of the grief".

Thus consoled, she heaved a long and hot sigh and replied despondently, with eyes full of tears, "Prince, it is too much (to imagine) that this ruthless life that did not desert me then at that frightful and accursed night, would leave me now! I feel that even the Lord of Death must be shunning my sight, ill-fated and sinful as I am! Whence could this hard heart of mine have grief? All this (grief) is a false show in the case of this wicked and depraved heart. This (heart) that has entirely renounced the sense of shame, has made me the fore-most of the shameless (women). Of what account is this narration to me, who under the stimulus of manifested passion, experienced all this, like one fashioned out of adamant? What other account, more painful than this, will be there, which would defy hearing or naration? I shall only tell you that mysterious incident that succeeded this "bolt from the blue". I shall disclose (to you) that slight cause for sustaining my life, that is not quite manifest (to me) and that occurred then, whereby I, supported by the mirage of a distant hope, am still tolerating this burdensome, purposeless, ungrateful and wretched body—which is almost dead and which is, as if, belonging to someone else. Please hear!

Thereafter, when things had happened thus in that strange condition, I bewailed in various ways, and bent upon committing suicide, I said to *Taralikā*, "You hard-hearted, get up, how long are you going to weep? Get together some sticks of wood and arrange the pyre. I shall follow my lord (to the other world)". Just then, from out of the lunar orb, there suddently descended through the firmament, a person of extraordinary features and celestial form, bearing the characteristics of a great personage, with the body sparkling like the night-lotuses, tucking his silken upper garment while like a ball of ambrosial froth, (the garment) sticking to the edge of his armlet and fluttering on the

wind; his broad cheeks flashed with the (red) lustre of the gems in the ear-rings dangling from both of his ears; he had, on his bosom, a highly brilliant garland which, because of the big pearls (therein), was, as though, a cluster of stars strung together; his head-gear was knotted with the skirts of a white silk cloth; his head was full of clusters of curly hair dark like a swarm of bees; his ear-ornaments were of full-blown moon-lotuses; his shoulders were marked with decorative lines of saffron-paintings on the breasts of lustful damsels; with the halo of the radiance of his person, pure as it was like transparent water, he was, as it were, bathing the quarters: with the scented showers of multiple sprays of nectar, dripping from his body and cool, as though, causing a shivering sensation, he was anointing (the space), as if, with thick frost, and was sprinkling (it viz. the space), as though, with a mass of excellent sandal-paste; (on descending), with his hands massive like the trunk of *Airāvata*, having a cool touch and the fingers of which were white like fibres, he picked the dead (***Puṇḍarīka***) and addressing (me), like an earnest father, in a (solemn) voice as deep as the sound of a drum, "Oh child, *Mahāśwetā*, don't you kill thyself, you will be reunited with this *Puṇḍarīka*", he flew up taking him with him. Horrified and awed by that incident, I looked up with great curiosity and asked *Kapiñjala* what it meant. But he, utterly confounded, sprang to his feet without returning any answer and angrily shouting, with his face upturned, "You wicked, whither are you proceeding, robbing me of my friend". (So saying), he girt up his loins with his upper bark-garment and speedily rose up into the sky, pursuing him (viz. the Divine Person) who was flying up. Even before my eyes, they all vanished entering the stars.

By the disappearance of *Kapiñjala*, which to me was, as if, a second death of my Lord, my grief was doubled, which completely broke my heart. I was utterly non-plussed; I questioned *Taralikā*, "Dear, don't you know what it is?" On witnessing that occurrence, poor she, at that moment, with nervousness natural to women, her slender frame trembling, being over-powered by fright that eclipsed grief, apprehended my death and said piteously with a sad heart, " Princess, I am too sinful to grasp this. With all that, it is a great mystery. He was a person of a superhuman form. While departing, he has, like a father, consoled your Ladyship sympathetically. Generally, such celestial figures do not fail in their promises even in dreams, much less when actually seen. Even

though I ponder, I can't imagine even the slightest cause that he should tell a lie. Therefore, please think over this and (you'll see that) it is desirable for you to desist from this resolve of committing suicide. At this stage this is, indeed, a great ground for assurance (for you). Besides *Kapñijala* has already gone in his trail. So, you can continue to live or court death only on knowing from him (*Kapiñjala*) everything—whence he came or who he was or why for he picked him *(Puṇḍarīka)* dead and took him away or where he carried him or wherefore he assured your Ladyship, holding out this hope of re-union which (on the face of it) is improbable. For death is not at all a difficult thing (to undertake) when (once) decided upon. That can be undertaken even later. *Kapiñjala* will never fail to see Your Ladyship as long as he is alive. Therefore, you should preserve your life at least till the time of his return," and so saying, she prostrated before me. Thinking that it was the proper course (to follow) at that time, I have not given up my life (partly) due to the l ove of life which nobody in the world has been able to overcome, (partly) due to the levity natural to woman, (partly) due to the mirage of distant hope raised by his assurance and (partly) due to the expectation that *Kapiñjala* would return. What is not brought about by hope! (Thereafter) on the bank of that very lake (that) I, with *Taralikā* as my companion, passed, without a wink of sleep (Lit. with sleep destroyed), that sinful night which (to me) was like the one that succeeds the Deluge, which was long like thousands of years which was, as though, full of agonies and grief (or) hellish, (or) blazing with fire. I rolled on the ground as before; my face was covered with loose and disorderly hair dusky with the dust-particles and sticking to my cheeks wet with tears; my throat was parched with the voice failing, being hoarse due to violent cries.

(Next day) I got up very early in the morning and took bath in that very lake; making up my mind, I took up the same *Kamaṇḍalu* and collected those very bark-garments and the same rosary, out of love for him (*Puṇḍarīka*); I had realised the futility of worldly existence, I knew that I lacked in merit; I had understood that the swoop of calamities was too terrible to resist, comprehended that grief was too difficult to control; I reflected on the cruelty of fate, ascertained that affection begets too many miseries; I perceived that all the entities are of a transient nature, marked that all the pleasures vanish all of a sudden; I disregarded my father and mother, abandoned all my kinsfolk together with the attendants; then, retracting my mind from

sensual pleasures, controlling my senses, I took up (this) vow of celibacy and seeking refuge, I submitted to this *Śiva*, the Lord of the three worlds and the solace of the helpless. On the following day, my father, on getting news (about me) from somewhere, visited me along with my mother and relations; he, too, wept for a long time and tried one and all means that I should come home, entreating (me) in many ways, advising (me) in all sorts and consoling (me) variously. But, when (at last) he realised that I could not be prevailed upon in any way to desist from this resolve (of mine), he, though disappointed, stayed here for many days—the affection for the daughter is too hard to be wipped off—and repaired home full of grief and with his heart-burning inside. Since my father's deparature, showing (my) greatfulness towards that person (viz. *Puṇḍarīka*) only by shedding tears, wasting, with hundreds of different (strict) religious observances, (this) wretched body exhausted through love for him, abounding in demerit, with the feeling of shame disappeared from it, grown inauspicious and the abode of thousands of various afflictions and troubles; subsisting on fruits, roots and water of the forest, I, suffering from prolonged grief, have been residing in this very cavern, with *Taralikā*—recollecting, under the pretext of telling the beads of (my) rosary, the many virtues of his, bathing thrice a day in this lake and daily worshipping the gracious *Śiva* (Lit. the three-eyed one). This is that I who am sinful, void of any auspicious marks, shameless, cruel, destitute of affection, hard-hearted, censurable, created to serve no purpose, with (my) life fruitless, forlorn and without any happiness. What purpose of this noble person (*Chandrāpīḍa*) would be served by paying visits or putting queries to me who have committed as heinous a sin as this Brahmin-slaughter." Concluding thus, she covered, with the skirts of her white bark-garment, her face, like the moon blotted by a patch of an autumnal cloud and wept bitterly and loudly for a long time, being unable to stop the on-rush of gushing tears.

Chandrāpīḍa had already, at the very outset, entertained reverence for her on account of her form, modesty, courteousness, sweet manner of conversation, unattached behaviour, severe asceticism, tranquil demeanour, unaffected nature, nobility and purity; and now his heart was captured by that amiability that she had, then, shown by the account she had narrated and by her gratefulness (she had manifested towards *Puṇḍarīka*)—which filled him with admiration all the more. His heart melted away (with affection) and he slowly addressed her,

" Revered Lady, the people, fighting shy of (physical) tortures, ungrateful, greedy with attachment to pleasures, are incapable of performing any deed worthy of their love and so manifest their affection only by weeping and shedding fruitless tears. But you have shown everything by your action, what then possibly you have not done befitting your love that you should weep! For that (your love) you have abandoned your very dear relatives that had developed acquaintance with you right up from your birth, as though they were strangers. Even worldly pleasures, though close to you, have been condemned by you, treating them like straw. You have relinquished the pleasures attendant on prosperity that excelled even those arising from the affluence of Indra. By tortures unsuited to it, you have further emaciated your frame, very frail like a lotus-creeper. You have accepted celibacy. You have employed yourself in the performance of austere penances. You have taken to forest-life, though difficult for women (to follow). Persons oppressed by grief easily abandon their life. It requires great effort to expose (it) to great troubles. What is termed as '*following one to his grave*' is entirely devoid of any fruit. This is a path trodden by the uncivilized. That life should be discarded on the death of one's father, brother, friend or husband, is indeed a fit of infatuation, a working of ignorance, a commitment through rashness, a mean notion, a great blunder and an error resulting from folly. If life does not pass away of itself, it should not be given up. If one would think over this point (thoroughly one would find that) committing suicide is selfishness for it betrays one's inability to counteract the unbearable agonies of grief. Besides, it does no good to the dead person. For it is no remedy to bring him back to life, nor is it a means for storing merit, nor is it a motive to gain the auspicious worlds, nor can it prevent (the dead) one from being condemned to hell, nor is it an expedient for seeing him (again), nor is it an excuse for (their) mutual re-union. Again, he (the dead one) is taken to an altogether different place in store for him according to the maturity of the fruit of his own deeds, while the other (the suicide) is only associated with the sin of self-slaughter. But the latter, if he continues to live, can help a lot both the dead one, and himself by the offerings of water and in many other ways; but by killing himself, he benefits neither. Call to mind that *Rati*, the faithful and dear consort of her husband, the glorious Cupid that captivates the hearts of all women, who did not part with her life even when he (Cupid) was consumed in the fire of *Śiva's* (eye); (bring before your mind) that *Pṛthā*

of the house of the *Vṛṣṇis*, and the daughter of *Śūrasena*, did not put an end to her life even when her Lord, the handsome *Pāṇḍu*, the whole of whose foot-stool was scented with flowers in their crests by the entire circle of Princes subjugated with contempt (for their power) and who enjoyed the tributes of the whole world, had been reduced to the state of fuel to the fire of the curse of the sage *Kindama*; (remember) also *Uttarā*, the young daughter of *Virāṭa*, who sustained her life even when (her) modest and valiant *Abhimanyu* who, like the young moon, was a source of delight to the eyes (of the world), had expired, as well as *Dhṛtarāṣṭra's* daughter *Duḥśala* fondled on their laps by her hundred brothers, that did not desert her life even when (her) very lovely *Jayadratha*, the king of the *Sindhu* country, whose prowess was augmented by the boon that *Śiva* had conferred on him, was despatched to the other world by *Arjuna*. We hear of thousands of maidens from among the demons, the Gods, the Asuras, the Sages, the Men, the *Siddhas*, the *Gandharvas* and others, who continued to live, though bereft of their husbands.

You can even abandon your life if re-union with (*Puṇḍarīka*) is a matter of doubt. As for you, your Ladyship has yourself heard the (divine) words (assuring you) of re-union. What hesitation should there be to give a trial to it? How can falsehood, even if there be a sound reason, find an abode in the words of such great persons of super-human forms, whose words never prove to be false? What sort of re-union could there be between you alive and him dead? Undoubtedly, it is for this purpose, viz. to revive him that, that magnanimous Person filled with compassion, picked him up to heaven. Inscrutable, indeed, is the power of the great. Worldly incidents take various courses. Mysterious, also, is Destiny. Highly miraculous are the super-human powers attained by penance. The potentialities of *Karman* are of diverse kinds. Even after profound reflection, what other reason but the gift of fresh life to him can we ascribe to him being snatched away and so you should, on no account, take it to be quite improbable. The course of such occurrences has long been in vogue. For instance, *Pramadvarā*, the daughter of the Gandharva king *Viśvāvasu* and *Menakā*, who was deprived of her life by a snake in the hermitage of *Sthūlakeśa*, was given half of his life by *Ruru*, a young sage of the *Bhṛgu* family, the son of *Pramati* and the grand-son of *Chyavana*. *Arjuna*, also, who was slain, while following the horse of the Horse-sacrifice, by his son *Babhruvāhana* with his arrow in the van of battle,

was made to breathe again by the snake-princess *Ulūpi.* Similarly, the divine *Vāsudeva* moved with pity with the lamentation of *Uttarā*, restored the costly life of *Abhimanyu's* son *Parīkṣit*, who was born dead, being burnt by the fire of *Aśvatthāman's* missile. Again, it was he (*Vāsudeva*) whose feet are respected in all the three worlds, that exerted his influence and brought back, from the city of *Death*, the son of the brahmin, *Sandipani* of Ujjain. Somehow, here too, may happen something of this sort (who knows)! With all that, how can we help or with whom are we to find fault ? The divine creator prevails (everywhere). Destiny is all powerful. One can't even breathe by his free will. How malicious are the freaks of the extremely cruel and vile Fate! They do not tolerate guileless and pleasant love, for a long time. In most cases, joys are by their very nature perishable and evanescent, while the sorrows are naturally long-lasting. Therefore, creatures are with great difficulty, united for one life (whereafter) separation follows in thousands of other lives. Therefore, it is not fair for you to condemn yourself, unblameable as you are. Such incidents do befall worldly persons. But the strong-willed ones overcome all adversities." Thus, he comforted her with these and other consolatory and agreeable words, and reluctant though she was, he prevailed on her to wash her face once again with the hand-ful of water of the streams, fetched by him.

NOTES

Before we start reading the text, it is desirable and convenient to know precisely what the author has said in the pages preceding. This will lead to an easier and clearer understanding of what follows. We have attempted elsewhere to narrate succinctly the 'story' of कादंबरी (*Vide* Introduction). The students would do well to read the 'story' in full before embarking upon the study of these pages.

It will be seen from the 'story' that before our portion starts, *Chandrāpīḍa* chanced to see lake अच्छोद while he went a-chasing the *kinnara* couple. The preceding paragraph is a description of the lake. Now follow *Chandrāpīḍa's* first thoughts on seeing the lake. This paragraph is an excellent illustration of almost all the qualities and defects of *Bāṇa*—his imagination, his vocabulary, his command over language, his repeated use of figures of speech and at the same time his lack of sense of proportion and his verbosity.

Pp. 1–2 L. 3.

आलेाकमात्रेणैव.........सरोव्यपदेशेनावस्थितम् । As stated above, here we find *Chandrāpīḍa's* first reaction at the sight of the lake. The students will easily note how impassioned *Bāṇa* gets when he indulges in fancy. With a light touch of exaggeration and with his almost inexhaustible stock of ideas, he goes on imagining all manner of things about the lake. Compare for a similar idea the spirited description of **दण्डकारण्य**—

"**यत्र च दशरथवचनमनुपालयन्नुत्सृष्टराज्यो दशवदनलक्ष्मीविभ्रमविरामो रामो महामुनिमगस्त्यमनुचरन् सह सीतया लक्ष्मणोपरचितपर्णशालः पञ्चवट्यां कंचित्कालमुवास । चिरशून्येऽद्यापि यत्र शाखाविलीननिभृतपाण्डुकपोतपङ्क्तयो लग्नतापसाग्निहोत्रधूमराजय इव लक्ष्यन्ते तरवः । बलिकर्मकुसुमान्युद्धरन्त्याः सीतायाः करतलादिव संक्रान्तो यत्र रागः स्फुरति लताकिसलयेषु । यत्र च पीतोर्णं जलनिधिजलमिव मुनिना निखिलमाश्रमोपान्तवर्तिषु विभक्तं महाह्रदेषु** । etc. etc. (p. 23 *Kādambari*).

आलोकमात्रेणैव etc. *Chandrāpīḍa's* exhaustion suddenly disappeared at the mere sight of the lake. **अहो निष्फलमपि** etc. He was at first sorry on account of his vain pursuit of the *Kinnara* couple but when he descried the huge lake he felt that all his ado did after all bear fruit though in another form. The sudden disappearance of one's exhaustion when one reaches the goal is also mentioned in **अद्य प्रभृत्यवनताङ्गि तवास्मि दासः**

क्रीतस्तपोभिरिति वादिनि चन्द्रमौलौ । अह्नाय सा नियमजं क्लमसुत्ससर्ज क्लेशः फलेन हि पुनर्नवतां विधत्ते ॥ कुमारसंभव V. 86.

तुरगमुखमिथुनानुसरणं—तुरगस्य (of the horse) मुखं इव मुखं यस्य तयोः मिथुनं (couple) तस्य अनुसरणं (pursuit). द्रष्टव्यदर्शनफलं द्रष्टव्यस्य (worth-seeing) दर्शनं तद्रूपं फलं or द्रष्टव्यं यद्वस्तु तस्य दर्शनं तस्य फलं (the first is better) खलु–indeed, for the necessary force of खलु cf. न खलु बहिरुपाधीन् प्रीतयः संश्रयन्ते । (मालतीमाधव I.21) रमणीयानामन्तः—The limit or the last word in objects beautiful. Note how *Bāṇa* uses every time a different word for 'sight' (दर्शन) and also for 'end' (अन्त) अवधिः—The furthermost limit. "सीमान्तलेखा—सीमायाः अन्तलेखा प्रान्तलेखा" अवसानभूमिः—i. e. the terminating spot. "अवसानभूमिः प्रान्तभूमिः ।" इदमुत्पाद्य etc. *Chandrāpīḍa* means that the water of the lake is far superior to nectar (अमृत) and so the creator having once created the lake was indulging in useless repetition in creating nectar. वेधसः—creator, cf. तं वेधा विदधे नूनं महाभूतसमाधिना । (रघुवंश I.29) "एकमेव वस्तु नामान्तरेण विहितमिति भावः । अमृतगुणोपपादनेन पुनरुक्ततां स्पष्टयन्नाह-इदमिति ।". सरःसलिलम् is the object of उत्पाद्य and अमृतरसम् of उत्पादयता which qualifies वेधसा । सर्वेन्द्रियाल्हादनसमर्थम्—capable (समर्थ) of gladdening all the senses. The taste of nectar produces in all the senses a divine sensation. *Chandrāpīḍa* suggests that the water of the lake was also capable of producing the same result. अतिविमलतया—'On account of its clarity' कमलसुगन्धितया–'On account of the fragrance of the lotuses' कमलस्य or कमलानां सुगन्धो यस्मिन् तस्य भावः तत्ता ।–The student should understand the difference between सुगन्धिन् and सुगन्ध. The former means 'sweet-smelling, fragrant or a thing which is redolent with perfume' while the latter means 'fragrance, perfume' etc. As the lake was सुगन्धि with कमल, सुगन्धितया is the proper word and not सुगन्धतया. नियतं चास्यैव etc. This is a poetic reason for the continued residence of Lord *Śiva* on the *Kailāsa* mountain. *Chandrāpīḍa* says that the Lord's desire to see the lake is responsible for His continued stay there. Thus, he is indirectly extolling the lake. This sentence is an illustration of the figure of speech called काव्यलिंग in which the charm lies in a poetic reason as in "जितोऽसि मन्द कन्दर्प मच्चित्तेऽस्ति त्रिलोचनः।" नियतम्–(Ind.) 'Positively, certainly'. –उमापति = husband of उमा (पार्वती) i. e. Lord *Śiva*. The student should collect the synonyms of *Śiva* in this portion. न खलु सांप्रतम् etc. The idea is to find fault with lord *Viṣṇu* for resting in the ocean instead of in this huge mass of water. रथाङ्गपाणिः=रथस्य अङ्गं=रथांगं तत् पाणौ–हस्ते यस्य सः चक्रपाणिः भगवान् विष्णुः । जलशयनदोहदं–The desire

(दोहद) to sleep in water. दोहद here means a 'vehement desire' (अभिलाष) as in प्रवर्तितमहासमरदोहदा नरपतयः in वेणीसंहार IV Act. दोहद also means the longing of a pregnant woman (डोहाळे in Marathi) as in 'प्रजावती दोहद शंसिनी ते तपोवनेषु स्पृहयालुरेव'। रघुवंश XIV. 45. अमृतरससुरभिसलिलं-अमृतस्य रसः इव सुरभि (fragrant) सलिलं यस्य। लवणरस etc. लवणः रसः तेन परुषं (hard) पयः यस्य-or लवणरसं (saline) परुषं (hard) च पयः यस्य. उदन्वति—in the Ocean. It is common knowledge that lord *Viṣṇu* sleeps in the Ocean. cf. 'इतः स्वपिति केशवः कुलमितस्तदीयद्विषाम्।' नीतिशतक. The poet says that lord *Viṣṇu* does not now entertain any desire for a watery bed for if he had he would not have slept in the ocean, abandoning this lake with water as delightful as nectar. Probably, as the next sentence shows, this lake was not in existence when the lord fulfilled his दोहद and hence he slept in the ocean. नूनंचेदं etc.—Here is yet another attempt to establish the superiority of the lake over the ocean. The earth (भूतधात्री—भूतानां प्राणिनां धात्री—the supporter of beings) which was afraid of the प्रलयवराह entered the ocean for protection. It appears, therefore that the lake was not then in existence; otherwise how would the earth prefer a 'tiny ocean' (the water of which was drunk by अगस्त्य in but one mouthful) to the huge lake. For if the earth were to enter the lake for protection, even thousands of Boars (वराह) would not have been able to face her; much less one. *Bāṇa,* while indulging in a fancy, has slightly deviated from the original mythological account. The earth was not afraid of वराह but of हिरण्याक्ष. For detailed account of the story see App. IV. प्रलयवराहघोणाभिघातभीता—प्रलये (प्रलयकाले—At the time of universal destruction) यः अवताररूपः वराहः (Boar) तस्य घोणायाः (of the snout) अभिघाताद् भीता. कलशयोनिपानपरिपीतसकलसलिलं—कलशो (pitcher) योनिः (birth) यस्य (i. e. Sage अगस्त्य) तेन पानेन परिपीतं सकलं सलिलं यस्य)—qualifying ocean. The word कलशयोनि is significantly used. It indicates that the ocean was so small that even a person born in a pitcher could drink it up. For कलशयोनि cf. Appendix IV. 'अनेन अस्य समुद्रस्य अतिन्यूनत्वं ध्वनितम्।' अगाधानेकपातालगम्भीराम्भसि—अगाधानि यानि अनेकानि पातालानि तद्वत् गम्भीरं अम्भः (water) यस्य—qualifying the lake. 'एतेन कल्पान्तेऽपि एतस्य सरसः अवस्थानं सूचितम्।' नूनं च अस्मादेव etc. Here is another idea brought in to establish the greatness of the lake. The water that the Doomsday clouds fetch (for flooding the entire universe) is from this lake only [where else would they get the supply sufficient to flood the universe ?]. सलिललेशं—drops of water. Note that *Bāṇa* knows how clouds are formed. प्रलयदुर्दिनान्धकारितदशादिशः—प्रलयकालीनं यद् दुर्दिनं

तस्मिन् अन्धकारिता दश दिशः यैः ते (पयोदाः clouds). मन्ये च etc. At the end of the कल्प (*Brahma's* one day and night = 4320000000 × 2 human years) there takes place the universal destruction. Then certain portends appear. Fortynine winds begin to blow, twelve suns appear in the sky and clouds known as पुष्कर, आवर्तक and संवर्तक are seen in the firmament. The quarters are darkened and there is a shower of blood. *Bāṇa* has referred to all these evil omens when he described the march of *Chandrāpīḍa's* army. For the दिग्विजय cf. "सर्वतश्च कुलपर्वताकारैः प्रचलद्भिर्मत्तवारणैरुत्पातचन्द्रमण्डलनिभैश्चप्रेङ्खद्भिरातपत्रैः सर्वतकाम्भोदगम्भीरभीमनादेन च ध्वनता दुन्दुभिना... ...तुरङ्गममालाभिरन्धकारितदिगन्तरेण चानवरतं क्षरता मदजलधारादुर्दिनेन कलकलेन च भुवनान्तरव्यापिना महाप्रलयकाल इव संजज्ञे"। The 'watery universe' which is said to have been existent prior to creation (सृष्टेरर्वाक्) has now (collected itself in the form of the lake. [This gives the lake-water its vastness and purity]. This has a reference to the watery condition that was "existent" before creation cf. "सोऽभिध्याय शरीरात् स्वात् सिसृक्षुर्विविधाः प्रजाः। अप एव ससर्जादौ तासु बीजमवासृजत्।" मनुस्मृति I. Note that the view of the modern science also is that before reaching the present solid form, the earth was in a liquid state thousands of geological years ago. सरोव्यपदेशेन—in the shape of the lake.

P. 2. L. 4—P. 3. L. 12

इतिविचारयन्नेव...तं गीतध्वनिमभिप्रतस्थे। इतिविचारयन्नेव etc. The main sentence is इतिविचारयन्नेव सः तस्य (सरसः) दक्षिणं तीरमासाद्य तुरगादवततार। All the words in the acc. sing. are in apposition to तीरम् below. शिलाशकलकर्कशवालुकाप्रायं—"शिलाशकलवत् शिलाखण्डवत् कर्कशाः (rugged) याः वालुकाः सिकताः ताः प्रायः बाहुल्येन यस्मिन्". विद्याधरोद्धृत etc. विद्याधरैः (demi gods) उद्धृतानि यानि सनालानि (along with stems) कुमुदानि तेषां कलापैः (collection) अर्चितानि अनेकानि चारूणि सैकतानि लिङ्गानि यस्मिन्। Several sand-particles collected together and had formed themselves into the shape of शिवलिंग and on them had fallen lotuses which were, as though, offered by the विद्याधरs. विद्याधरs are semi-divine beings. cf. 'व्रजन्ति विद्याधरसुन्दरीणामनङ्गलेखक्रिययोपयोगम्।' [कुमारसंभव I. 7.]. सनाल is to be connected with उद्धृत. अरुन्धतीदत्त etc. अरुन्धत्या (Vasiṣtha's wife) दत्तं यद् अर्घ्यसम्बन्धि (अर्घ्य—offering) पयः तेन पर्यस्तैः (scattered) रक्तकमलैः उपशोभितम्. Why should अरुन्धती be specially mentioned here? Perhaps because अरुन्धती also means the morning star (personified as the wife of Vasiṣtha). अरुन्धती is in the habit of offering अर्घ्य in honour of the sun. अर्घ्य-अर्घ=पूजाविधिः तदर्थं द्रव्यं अर्घ्यम्। अर्घ is a material of worship

or respectful offering or oblation to gods or venerable men consisting of rice, *Durvā*, grass etc. with or without water. cf. आपः क्षीरं कुशाग्रं च दधि सर्पिः सतण्डुलम् । यवः सिद्धार्थकश्चैवाष्टाङ्गोऽर्घः प्रकीर्तितः ॥ उपकूल etc. उपकूलं (Near the bank) ये शिलातलाः तेषु उपविष्टैः जलमानुषैः (mermaids) निषेव्यमानः आतपः यस्मिन्. अभ्यर्णतयाच कैलासस्य etc. On account of the proximity of the *Kailāsa* mountain, the मातृs (divine mothers) used to go to the lake for ablution and therefore the path towards the lake was marked with their foot-prints. स्नानार्थं आगतं यद् मातृणां मण्डलं तस्य पदानां पङ्क्तयः तासां मुद्राः भूमौ तत्प्रतिकृतिरूपाः तया अङ्कितम् । मातृ=Divine Mother, said to attend on *Śiva* but usually on स्कन्ध. They are eight according to some but seven according to others. There are again some authorities who increase the number to sixteen. "ब्राम्ही माहेश्वरी चंडी वाराही वैष्णवी तथा । कौमारी चैव चामुण्डा चण्डिकेत्यष्ट मातरः" ॥ ब्राम्ही माहेश्वरीचैव कौमारी वैष्णवी तथा । माहेन्द्री चैव वाराही चामुण्डा सप्त मातरः ॥. अवकीर्ण etc.—अवकीर्णं (scattered) यद् भस्म (holy ash) तेन सूचितम् आदौ मग्नः पश्चाद् उत्थितः यो गणानां वृन्दः (collection) तस्य उध्दूलनं (toilet) यस्मिन्. गणs are members of the troupe of Lord *Śiva*. They are considered as *Śiva's* attendants. अवगाहावतीर्ण etc. अवगाहाय (both) अवतीर्णः यः गणपतिः तस्य गण्डस्थलात् (huge temple) गलितः यो मदः तस्य प्रस्रवणेन सिक्तम्. The *Kailāsa*, the abode of Lord *Śiva*, was in the vicinity of the lake. गणपति, the son of *Śiva* and *Pārvatī* often came to the lake for a dip in its water. Hence it was sprinkled over with ichor flowing from the temple of the elephant-God. अतिप्रमाण etc. अतिप्रमाणैः (of huge dimensions) पादैः अनुमीयमानः which could be inferred) तृषितः यः कात्यायन्याः (of *Parvātī*) सिंहः तस्य अवतारार्थं (descent) मार्गः सरसिसमागमपन्था यत्र *Pārvātī's* lion came to the lake to satisfy his thirst. His अवतरणमार्ग could be inferred from the foot-prints of huge dimensions. दक्षिणतीरम्—The southern bank. व्यपनीतपर्याणं-व्यपनीतं (removed) पर्याणं (saddle) यस्मात् qualifying इन्द्रायुध. क्षितितल...मवततार—क्षितितले आदौ लुठितं पश्चादुत्थितम्—qualifying इन्द्रायुधम् (understood). अवतार्य—ger. of the causal from तृ with अव. इच्छया can be connected with both पीतसलिलं and स्नातम् in view of its position. उत्थाप्य ger. from the causal of स्था with उद्. *Chāndrapīda* then watered and bathed the horse, led it on to the bank and brought some grass for him to eat afterwards. He himself plunged into the lake. हस्तपाशशृंखलया —is some-what obscure. The commentator explains it as "हस्तबन्धनार्थं यः पाशः ग्रन्थिः तदर्थं या शृङ्खला तया । The commentators as well as the annotators have made the matter worse. The correct meaning seems to be 'हस्तेन पाशः यस्याः सा शृङ्खला—a chain that could be tied with hand i. e. a handy chain or हस्ताकाराः पाशाः यस्याः सा शृङ्खला. पाश means a

joint of a chain. The joints of which are of the form of the palm of the hand. Out of these two interpretations we prefer the first. Mr. Kane explains it as a chain made up of the bands he carried in his hand. This is unwarranted for in no case the reins can be used as a chain for tying the feet of the horse. Mr. Kale interprets it as a chain for tying hands and hence a slender chain! This is too not tenable inasmuch as nowhere do we find any **हस्तपाश** of this type. His second interpretation is the same as that offered by Mr. Kane. Both these are based on the commentaries "**हस्तपाशो भवेद्ग्रन्थिः यस्याः सा कथ्यते तया**"। आमोद. "**हस्तपाशं हस्तग्राह्यमुखरज्जुः स एव रज्जुः शृङ्खला**" **कादम्बरीपदार्थदर्पण.** **रज्जु** cannot be **शृङ्खला** and what ground is there to interpret it as **मुखरज्जु**? **सरस्तीरदुर्वाप्रवालान्** is the object of **क्षिप्त्वा. कृपाणिकावलूनान्-कृपाणिकया** (dagger) **अवलूनान्** (cut). **अवलून** from **लू** with **अव. चातक इव कृत्वा जलमयमाहारम्**–like a **चातक** bird, (he) took food which consists of water only. It is well known that the *chātaka* bird lives on water that falls from the clouds before it reaches the grounds. Cf. **सूक्ष्मा एव पतन्ति चातकमुखे द्वित्राः पयोबिन्दवः। भर्तृहरि. चक्राह्व इव** etc. tasted pieces of lotus-fibres like a **चक्रवाक** bird (i. e. the rudy goose–known for constancy in love, cf. "**दूरीभूते मयि सहचरे चक्रवाकीमिवैकाम्। मेघदूत**) **शिशिरांशुभिः कराग्रैः स्पृष्टा कुमुदानि**–touching with his fingers (**करस्य अग्राणि**) the lotuses like the moon (**शिशिराः** i.e. cool **अंशवः** rays **यस्य**) which also touches, with the tips of her rays (**कराग्र**), the lotuses. The pun rests on the word **कराग्र. फणीवाभिनन्द्य जलतरंगवातान्.** *Chandrāpīḍa* enjoyed the cool breezes from the water because he was exhausted while a serpent (**फणी**) enjoys them because it is its food. Cf. **हिंसाशून्यमयत्नलभ्यमशनं धात्रा मरुत्कल्पितं। व्यालानां पशवस्तृणाङ्कुरभुजाः सृष्टाः स्थलीशायिनः॥ भर्तृहरि. अनङ्गशर** etc. **अनङ्गस्य** (cupid) **शराणां प्रहारैः आतुरः** (excited). **उरसि निधाय** etc. A man struck with love's shafts uses lotus-leaves as covering for his chest (**नलिनीदलोत्तरीयं**) in order to cool himself. *Chandrāpīḍa* also wanted to cool himself as he was tired. **सीकरार्द्रपुष्करोपशोभितकरः** whose hand (**कर**) looked charming with lotus (**पुष्कर**) that was wet with spray (**सीकर**), like a wild elephant whose trunk (**कर**) looks charming because its end (**पुष्कर**) is wet with spray. The pun is based on the two words **कर** and **पुष्कर.** "**करो (हस्तः शुण्डा च) पुष्करं (कमलं शुण्डाग्रंच)**"। **प्रत्यग्रभग्नशिशिरैः** (qualifying **कमलिनीपलाशैः**) **प्रत्यग्रं** (recently) **भग्नानि अत एव शिशिराणि** (cool) **तैः. जलकणिकाचितानि**—filled with drops of water (**जलकणिका**). **लतामण्डप–लतामण्डपेन परिक्षिप्ते**—in apposition to **शिलातले**— with a bower of creepers overhanging. **स्रस्तरमास्तीर्य**–spreading a bed. *Chandrāpīḍa* was thus taking rest. But in a short while he chanced to hear

a divine music which was first noticed by इन्द्रायुध who dropped his morsel of grass (उन्मुक्तकवलेन) उन्मुक्तः कवलः ग्रासः येन, who cocked his ears (निश्चलश्रवणपुटेन lit. the tips of whose ears became steady निश्चल स्थिरं श्रवणपुटं यस्य) and who turned his face towards it (i e. the direction from which the sound of the music was coming) (तन्मुखीभूतेन). All the words in the acc. sing. qualify गीतशब्दम्. वीणायाः तन्त्र्यः तासां झङ्कारः तेन मिश्रम्. विगतमर्त्यसंपाते-विगतः मर्त्यानां (mortals) संपातः (movement) यस्मिन्. संभूतिः origin or possibility (संभवः). इति समुपजातकौतुकः here इति has the sense of 'cause' as in 'पुराणमित्येव न साधु सर्वम्।' अतिदवीयस्तया. On account of its great distance. दवीयस् is a comparative of दूर formed (acc. to the सूत्र VI–iv 156). स्थूलदूरयुवह्रस्वक्षिप्रक्षुद्राणां यणादिपरं (लुप्येत) पूर्वस्य च गुण (इष्ठादिना प्रयोगे) सि. कौ. 2015. Acc. to this rule गुण is substituted for the first vowel, final semivowel (in this case) is added and the affixes इष्ट, इमन् & इयस् inserted.

Cf. विद्यावतां सकलमेव गिरां दवीयः । जगन्नाथ. प्रयत्नव्यापृतलोचनः--प्रयत्नेन व्यापृते (spread wide) लोचने येन. गीतध्वनिप्रभवजिज्ञासया-गीतध्वनेः प्रभवस्य (origin) जिज्ञासया (curiosity)-अप्रार्थितैरपि वनहरिणैः—the deer showed the way though unasked. It is very common with Sanskrit poets to attribute to the beasts feelings that come and cross into the minds of their heroes. Cf. नृत्यं मयूराः कुसुमानि वृक्षा दर्भानुपात्तान् विजहुर्हरिण्यः। तस्याः प्रपन्ने समदुःखभावमत्यन्तमासीद् रुदितं वनेऽपि ॥ रघुवंश XIV. 69 प्रियगीतैः प्रियं गीतं गानं येषां तैः 'Philharmonic i. e. lovers of music'. The deer are mad after music. The instr. singulars qualify वनलेखया 'सप्तच्छद, बकुल, एला, लवंग & लवली are names of trees and creepers. The path was fragrant on account of the flowers of these. अलिकुलविरुतिमुखरिततया.-Resounding (मुखरित) on account of the noise (विरुति) of the swarm of bees. दिङ्नागवीथ्या-like the path (वीथि) of the ichor of the quarter-elephant. The ichor is also dark like तमाल tree. It is also full of swarms of bees who go there on account of its fragrance. Path of *Chandrāpīḍa* is compared to that of the rut of a quarter-elephant. The common properties are fragrance, presence of bees and darkness. दिङ्नाग = a Quarter-elephant. One of the eight elephants who are said to guard and preside over the eight cardinal points. They are ऐरावतः पुण्डरीको वामनः कुमुदोऽञ्जनः । पुष्पदन्तः सार्वभौमः सुप्रतीकश्च दिग्गजाः ॥ तं गीतध्वनिमभिप्रतस्थे. Started towards the sound of that music. स्था (to stop) when preceded by प्र or अभिप्र becomes आत्मनेपद (Cf. पारसीकांस्ततो जेतुं प्रतस्थे स्थलवर्त्मना. रघुवंश IV. 60) गीतध्वनिम् is the object of निमित्तीकृत्य and अभिप्रतस्थे.

P.3-L.13—P.5-. L.4.

क्रमेणच संमुखागतैः...सिद्धायतनमपश्यत् । The principal sentence is क्रमेणच...कैलासमारुतैः अभिनन्द्यमानो गत्वाच...पादपैः परिवृतं......सिद्धायतनमपश्यत् । This paragraph describes the सिद्धायतन which *Chandrāpiḍa* descried on going further up. अच्छनिर्झरजलकणजालजनितजडिमभिः [This and the following ten adjectives in instrumental plural qualify कैलासमारुतैः—the winds from *Kailāsa* mountain] winds that were languid (जडिम) on account of the mass of drops of water (जलकणजाल) from pure springs. अच्छानि निर्झराणि तेषां जलं तस्य कणाः तेषां जालं तेन जनितः जडिमा येषु. जर्जरितभूर्जवल्कलैः. That tattered the bark of birch (भूर्ज) trees जर्जरितानि भूर्जाणां वल्कलानि यैः । धूर्जटिवृषरोमन्थफेनबिन्दुवाहिभिः—धूर्जटेः (of *Śiva* धूः भारभूताः जटाः यस्य) यः वृषः (bull i. e. नन्दी) तस्य रोमन्थाज्जातः फेनः तस्य बिन्दून् वहन्ति इति. This and the following two adjectives refer to objects associated with *Śiva*. As the winds were blowing from the *Kailāsa* which is the abode of *Śiva*, reference to *Śiva's* bull is appropriate. The *Kailāsa*-breezes carried with them bits of foam caused by the rumination of *Śiva's* Bull. षण्मुख etc. touching the tail of the peacock of कार्तिकेय (the son of Lord *Śiva*. He had six faces: hence he is called षण्मुख) षण्मुखस्य कार्तिकेयस्य शिखण्डी मयूरस्तस्य शिखा चूडा तच्चुम्बिभिः. The pea-cock is the vehicle of *Kārtikeya*. अम्बिका etc. immodest or obdurate (दुर्ललित) in tossing the leaves of the ear-ornament (कर्णपूरपल्लव) of अम्बिका (name of पार्वती). अम्बिकायाः पार्वत्याः कर्णपूरस्य यः पल्लवः तस्योल्लासनं उर्ध्वीकरणं तत्र दुर्ललितं दुश्चेष्टितं येषां तैः *Pārvatī* had placed on her ear a पल्लव as an ornament. The breezes were bold enough to toss it up. उत्तरकुरु etc. उत्तरकुरुवसिन्यः याः कामिन्यः तेषां कर्णेषु यानि उत्पलानि तेषां प्रेङ्खोलनाय (tossing) दोहदः येषां तैः For दोहद see *ante*. उत्तरकुरु is the name of a country supposed to be of eternal bliss. It is mentioned in the ऐतरेय and the शतपथ ब्राह्मण and also in the महाभारत at more places than one. Cf. "एतस्यां उदीच्यां दिशि ये के च परेण हिमवतो जनपदाः उत्तरकुरवः उत्तरभद्रा इति वैराज्यायैव तेऽभिषिच्यन्ते' ऐत. ब्रा. VIII-14; The महाभारत describes not only the location of this country but the condition of its inhabitants.

cf. 'दक्षिणेन तु नीलस्य मेरोः पार्श्वे तथोत्तरे ।
उत्तरा कुरवो राजन् पुण्याः सिद्धनिषेविताः ॥
देवलोकच्युताः सर्वे जायन्ते तत्र मानवाः ।
शुक्लाभिजनसंपन्नाः सर्वे सुप्रियदर्शनाः ॥
मिथुनानि च जायन्ते स्त्रियश्चाप्सरसोपमाः ।

दशवर्षसहस्राणि दशवर्षशतानि च ।
जीवन्ति ते महाराज नचान्योन्यं जयत्युत ।

—भीष्मपर्व VII.

यत्र शक्रो वर्षति सर्वकामान् यत्र स्त्रियः कामचाराः भवन्ति ।
यत्र चेर्षा नास्ति नारीनराणां सर्वे चाम्लानमाल्याश्च विरजोम्बरसंवृताः ।
एवं बहुविधा देवी दिव्यभोगाः सुखावहाः ॥
एवं तत्रस्थिता मर्त्याः समदाः प्रियदर्शनाः ।
नानाभावसमायुक्ता यौवनस्थाः सदैव तु ।

—अनुशासनपर्व

न चात्र किञ्चिज्जेतव्यमर्जुनात्र प्रदृश्यते ।
उत्तराः कुरवो ह्येते नात्र युद्धं प्रवर्तते ॥
प्रविष्टोऽपि हि कौन्तेय नेह द्रक्ष्यसि किञ्चन ।
न हि मानुषदेहेन शक्यमत्राभिवीक्षितुम् ॥

—सभापर्व

The student would see from this description of the उत्तरकुरुs why the word उत्तरकुरु had come to be synonymous with स्वर्ग. *Bāṇa*, of course, has not used the word in this sense. It refers to some northern country. For the use of the word उत्तरकुरु in the sense of स्वर्ग cf. "उत्तरकुरुवासो मयाऽनुभूयते" स्वप्नवासवदत्तम् IV Act. नमेरुकुसुम etc.—dropping the pollen of the Nameru blossoms. नमेरु is the name of a tree. पशुपति etc. पशुपतेः (Lord *Śiva*) जटासु बन्धः तेन (being tied) आर्तेन (exhausted) वासुकिना परिपीताः तेभ्यः–(remnant) तैः; शेषैः मरकतहरितैः this and other forty-five adjectives qualify the trees. हारिहारीत etc. हारयः (attractive) ये हारीताः (pigeons) तेषां रुतिभिः (chattering) रमणीयैः. भृङ्गराज etc. भ्रमन्तो ये भृंगराजा (large bees) तेषां नखैः (sharp nails) जर्जरितानि (perforated) जरठानि (advanced, ripe) कुड्मलानि येषां तैः; जठर is another reading for जरठ. जठर would mean 'hard, stiff.' उन्मद etc. उन्मद (intoxicated) यत् कोकिलानां कुलं तेन कवलीकृतानि (gulped up) सहकारस्य (mango tree) कोमलानि अग्रपल्लवानि यत्र तैः; उन्मद-षट्चरण etc., उन्मदा (fervent) ये षट्चरणाः (bees) तेषां चक्रवालेन (swarm) वाचालिताः (resounding) विकचाः (full blown) चूतस्य (mango) कलिकाः यत्र. अचकित etc. अचकिताः (emboldened, undaunted) ये चकोराः तैः चुम्बिता मरिचस्य (Pepper creeper) अंकुरा यत्र. The reading चकित seems to be incorrect. चम्पक etc. चम्पकस्य ये परागाः तेषां पुञ्जेन पिञ्जरा ये कपिञ्जला तैः जग्धानि पिप्पलीफलानि यत्र. The चम्पकपराग had fallen on the कपिञ्जलs. Hence they were tawny. जग्ध P. P. P. fr. जक्ष् 2P. (अद् कर्मणि–क्त) eaten up, swallowed up. फलभरनिकर etc. फलानां भरस्य निकरेण निपीडिताः (bent) ये निबिडा दाडिमवृक्षाः (pomegranate trees), तत्रस्थेषु नीडेषु (nests) प्रसूताः कलविङ्काः (sparrows)

यत्र. Sparrows had delivered young ones in the nests built amidst the grove of pomegranate trees that were bending under the load of their fruit. प्रक्रीडित etc. प्रक्रीडिताः (sportive) चपलाश्च (sprightly) ये कपयः (monkeys) तेषां कुलस्य करतलताडनेन तरलितानि (shaken) ताडीपुटानि- (leaves of palm trees, यत्र). अन्योन्य etc. अन्योन्यकलहे (mutual quarrel) कुपिताः ये कपोताः तेषां पक्षपालीभिः (ends of wings) पातितानि कुसुमानि येषु; कुसुम etc. कुसुमानां रजः तस्य राशिभिः (heaps of pollen) याः साराः (variegated–शार) सारिकाः (starlings) ताभिः आश्रितानि (occupied) शिखराणि येषु. The tops of the trees were occupied by starlings tinged or variegated with the heap of the pollen of flowers. शुकशत etc. शुकानां शतं शुकशतं (hundreds of parrots) तस्य मुखैः नखशिखरैः च (or मुखानां नखानां च शिखरैः) शकलितानि यानि फलानि तैः स्फीतैः (laden, abundant). जलधर etc. जलधरस्य (cloud) जले आर्द्रौ लुब्धाः पश्चाद् विप्रलुब्धा ये मुग्धाः (innocent) चातकाः तेषां ध्वानेन (sound) मुखरितानि तमालखण्डानि (*Tamāla* groves) यत्र. The dark *Tamāla* trees produced the illusion of clouds. The thirsty chātakas flew to them, being eager for the rain–water but were baffled in their longing and hence the *tamāla* groves were ringing with their cries. For the longing of चातक bird for rain-water cf. Bh. II 51 and R. 17 " एतेन तमालखण्डानां कृष्णवर्णत्वेन जलधरभ्रमान्मुग्धचातकैः प्रार्थना इति ध्वनितम् ।" इभकलभ etc.—इभानां (elephant) कलभकैः (young ones) उल्लूना खण्डिता ये पल्लवाः तेषां वेल्लितानि (tossed) आन्दोलितानि लवलीवलयानि येषु; वेल्लित P. P. P. fr. वेल्ल् I P. to shake, to tremble. आलीयमान etc. आलीयमानाः आसमन्तात् लीयमानाः अन्तः प्रविश्यमाना ये नवयौवनेन मत्ताः पारावताः तेषां पक्षाणां (wings) क्षेपेन पर्यस्ताः स्तबकाः येषु; तनुपवन etc. तनुना पवनेन (mild breeze) कम्पितानि यानि कोमलानि कदलीदलानि (banana leaves) तैः वीजितैः (fanned); अविरल etc. अविरलः (thick) यः फलानां निकरः (collection) तेन अवनतानि (bent) नालिकेरवनानि (cocoanut-groves) यत्र. It is curious that *Bāṇa* should make a mention of cocoanut trees near the *Kailāsa* mountain, for it is a well known fact that cocoanut trees grow in the tropics and that too near the sea. The mention of पूग trees (betel nut) also in the next clause appears to be incorrect. This is a rare mistake coming from the pen of *Bāṇa* who is known for his exactitude. Probably the author is led away by the mass of water in the lake *Acchoda*. अकठोर etc. अकठोराणि (undeveloped) पत्रपुटानि (leaves) येषां एवंविधैः पूगविटपिभिः (betel-nut-trees) परिवृतैः. अनिवारित etc. अनिवारिता— (unrestricted, feerless). ये विहंगाः तेषां तुण्डैः मुखैः खण्डितानि पिण्डखर्जूराणां (date-palm trees) जालकानि (bunches) येषु. मदमुखर etc. मदेन (intoxication) मुखरा (noisy) या मयूर्यः (peahens) तासां मधुरेण रवेण विरावितानि

अन्तराणि येषां. It is strange that the cries of intoxicated and hence noisy peahens are called मधुर (sweet). *Bāṇa* alone could believe them to be so. The students will note that every one of these adjectives qualifies the word पादपैः (trees). आकलित etc.-आकलिता आ समन्तात् प्रादुर्भूता (growing armed) याः कलिकाः तासां कलापेन (collection) दन्तुरैः—(uneven bristling). कैलास etc. कैलासस्थाः याः तरंगिण्यः (rivers) तासां तरंगितेन सिकतिलः (sandy) तलभूमिभागः येषां. सिकतिल—सिकताः सन्त्यत्र इलच्. Rivers from the *Kailāsa* watered the soil at their roots and thus made it full of sand. वनदेवता etc. which (qualifying foliage i.e. collection of leaves किसलयनिकर) was like the palm of forest-Deities. अलक्तक etc. which was, as though, besmeared with liquid अलक्तक dye. अलक्तक—red resin of certain trees, red lac or sap used by women to colour certain parts of their body especially the soles of their feet: the (red) tender shoots resembled the palms of sylvan deities because both are red. They seemed to be sprinkled with *alaktaka* dye. ग्रन्थिपर्ण etc. ग्रन्थिपर्णग्रासेण (grass) मुदिताः याः चमर्यः तासां कुलेन निषेवितानि (resorted to) मूलानि येषां ग्रन्थिपर्ण—name of a fragrant tree of which the deer are very fond. cf. "न ग्रन्थिपर्णप्रणयाश्चरन्ति कस्तूरिकागन्धमृगास्तृणेषु।" विक्रमाङ्क I 17 चमर-री a species of deer from the hair of which chowries are made. कर्पूरागुरुप्रायैः—which mostly consisted of camphor and *Aguru trees.* इन्द्रायुध etc. This and the following twenty adjectives contain *double entendre*. The similes are श्लेषमूलक. श्लेष or paranomasia is defined as शब्दैः स्वभावादेकार्थैः श्लेषोऽनेकार्थवाचनम्। The charm lies in several meanings being found in the same words. Here the pun lies on the word घन which means (i) thick, and (ii) cloud. i.e. trees which were densely situated (घनावस्थान), like rainbows which are attended by or dependent on clouds (घनावस्थानैः). कुमुदैः etc. Both the lotuses and the dense trees did not let the rays of the sun in and had cool interiors, the former because they are closed during day and the trees because they were densely situated. न दत्तः दिनकाराय प्रवेशः तेन शिशिरं अभ्यन्तरं येषां तैः both with कुमुदैः and पादपैः. दाशरथि etc. Both the trees and दाशरथिबल (army of *Rāma*) had आञ्जननीलनलपरिगतप्रांत. (The trees) the borders of which had reeds black like collyrium (आञ्जननील); (the army) which was commanded by आञ्जन (i.e. मारुति) नल and नील; The reference to अञ्जन suggested by some commentators seems to be incorrect. प्रासादैः etc. पारावतः (i) monkeys (with पादपैः) (ii) pigeons (with प्रासादैः) cf. पारावतः कलरवे गिरौ मर्कटतिलुके। भवन etc. सन्निहितवेत्रासनैः—(i) (with trees) having वेत्र and असन trees near by (ii) (with domestic ascetics भवनतापसैः) having cane seats nearby. आञ्जनवत् नीलानि नलानि (reeds)

तैः परिगतः प्रान्तः येषां तैः (पादपैः); आञ्जननीलनलादयः कपयः तैः परिगतः प्रान्तः येषां तैः (दाशरथिबलैः). नल also means a lotus. भवनतापसs are those who do not take to forest-life but practise austerities in their dwellings. with bees संनिहितानि वेत्रासनानि येषां तैः (भवनतापसैः); रुद्रैः etc. like रुद्र (the trees) were engirt by creeper-like serpents नाग (with रुद्रैः) नागलता ताम्बूली तया बद्धः परिकरः येषां (तैः पादपैः); नागाः सर्पाः एव लताः ताभिः बद्धः परिकरः येषां तैः (रुद्रैः). रुद्रs—group of gods eleven in number; they are supposed to be inferior mainfestations of *Śiva* (शङ्कर) who heads them all. " रुद्राणां शङ्करश्चास्मि " भगवद्गीता X. 23. " रुद्राणामपिमूर्धानः क्षतहुंकारशंसिनः " कुमारसंभव II. 26. The Vedic conception of रुद्र is different from the classical one. At the same time it forms the basis of the latter. उदधिकूल etc. like the sand on the shore of the sea (the trees) had clusters of shoots (प्रवाल) and sprouts (लताङ्कुर) very thickly put forth (पादपैः). निरन्तरं उद्भिन्नानि प्रवालानां लताङ्कुराणां च जालकानि येषु तैः ; निरन्तरं उद्भिन्नानि प्रवाललताङ्कुराणां जालकानि येषु तैः (पुलिनैः) closely spread with clusters of shoots of coral creepers. अभिषेक etc. like coronation-waters (i) full of all sorts of flowers, fruits and leaves (पादपैः) (ii) medicated with all flowers, fruits and leaves (आभिषेकसलिलैः). "मङ्गलकर्मणि सर्वौषधिः प्रसिध्दा"; बहुवर्णैः चित्राणि पत्राणि येषां (एवंभूतानां) शकुनीनां शतं तेन संशोभितैः (पादपैः); बहुवर्णोपेतानि यानि चित्राणि पत्राणि सन्ति येषां ते शकुनयः सन्ति येषु (आलेख्यगृहैः)—like Art-galleries looking beautiful on account of the paintings of hundreds of birds with wings in different colours. कुरुभिः etc like *Kurus*, adorned with (i) भारद्वाज birds (ii) the *Brāhmaṇa* भारद्वाज i. e. द्रोण (कुरुभिः). द्रोण was the second general of the *Kauravās* during the Great Mahābhārata war the first being भीष्म. भारद्वाजाः ये द्विजाः तैः उपसेवितैः (पादपैः) भारद्वाजः द्रोणः द्विजः तेन उपसेवितैः (कुरुभिः). He was the preceptor of both the *Kauravās* and the *Pāṇḍavas* and taught them the difficult art of archery. महासमर etc. like the start of great battles with (i) bees (शिलीमुख) attracted by (the fragrance of) पुन्नाग trees (पादपैः) (ii) arrows (शिलीमुख) drawn by the best of men (पुन्नाग-पुंसु नागः); the word नाग indicates श्रेष्ठत्व. The following stanza enumerates the words which when added to नर, पुरुष etc. indicate श्रेष्ठत्व. स्युरुत्तरपदे व्याघ्रपुङ्गवृषभकुञ्जराः । सिंहशार्दूलनागाद्याः पुंसि श्रेष्ठार्थगोचराः ॥ महाकरिभिः etc. like huge elephants, the trees touched the surface of the earth (भूतल) with newly arisen leaves hanging. The elephants touch the ground with their long sprout-like tails. प्रलम्बबाल etc. प्रलम्बाः ये बालपल्लवाः तैः स्पृष्टं भूतलं यैः (पादपैः); प्रलम्बाः ये बालपल्लवाः तैः स्पृष्ट etc. (महाकरिभिः). The reference to chowries in the ears of elephants

(बालपल्लव) as understood by some in this sentence is a mistake. अप्रमत्त etc. like dutiful (not intoxicated) (अप्रमत्त) Kings, the trees had on the outskirts several bushes (गुल्मक) (ii) wary monarchs have many detachments (गुल्मक) on the boundary lines (पर्यन्त) पर्यन्ते अवस्थिताः बहवः गुल्मकाः गुच्छकाः येषु तैः (पादपैः); पर्यन्ते बहवः गुल्मकाः सेनाविशेषाः etc. गुल्मकं is a technical term meaning a division of an army consisting of 45 foot soldiers (पदाति) 27 members of cavalry, 9 chariots and 9 elephants. दंशितैरिव etc. which like mailed persons had their bodies covered with armours in the form of bees; bees and armours are black in colour. भ्रमर can also be taken to mean the nails of the armours "दंशितो वर्मितः सज्जः।" भ्रमराणां संघातः एव कवचं येषां तैः (पादपैः) °संघातवत् कवचानि तैः (दंशितैः). प्रमाणाभिमुखैः etc. like persons about (अभिमुख) to weigh (प्रमाण) with (i) Gunja berries touched by monkeys (वानर) with their fingers (अंगुलि) (पादपैः) (ii) with गुञ्जs (a small weight) touched by men (नर) with fingers. In this case we have to separate the expression as वा नर. वानरैः कराङ्गुलिभिः स्पृष्टाः गुञ्जाः येषु (पादपेषु); नराङ्गुलिभिः स्पृष्टाः गुञ्जाः यत्र (°मुखैः) (वेति विकल्पार्थे). In weighing gold or silver, which is very costly, even a small difference in weight costs much and therefore even गुञ्जs are used. Cf. कादंबरीपदार्थदर्पण "अन्यत्र वानरा इति वाद्यवादका उच्यन्ते गुञ्जा वाद्यभाण्डं 'गुञ्जा भाण्डेपि वादके' इति वैजयन्ती।" अवनिपाल etc. like the beds of kings (अवनिपाल) (i) with surfaces (underneath) marked with the foot-prints of lion (पादपैः) (ii) with pedestals shaped like lion's foot (सिंहपादैः चिन्हितानि तरुतलानि येषां तैः) आरब्ध-etc. like persons who have begun the पञ्चतपस् penance (i) surrounded by groups of peacocks (शिखिन्) with crests raised up (पादपैः) (ii) surrounded by fires (शिखिन्) with flames rising up (उच्छिख) उच्छिखं यच्छिखिमण्डलं मयूरसमूहः तेन परिवृतैः (पादपैः); ऊर्ध्वं शिखा ज्वाला यस्यैवंभूतं शिखिमण्डलं तेन परिवृतैः (°पञ्चक्रियैः). The पञ्चतपःक्रिया consists of the penance of sitting in the middle of four fires with the summer sun blazing right over one's head. cf. हविर्भुजां मेधवतां चतुर्णां मध्ये ललाटं तपसप्तसप्तिः। रघुवंश XIII. 41 and also शुचौ चतुर्णां ज्वलतां हविर्भुजां शुचिस्मिता मध्यगता सुमध्यमा। विजिता नेत्रप्रतिघातिनीं प्रभामनन्यदृष्टिः सवितारमैक्षत ॥ कुमारसंभव-V. 20. तेजस्विमध्ये तेजस्वी दवीयानापि गण्यते। पञ्चमः पञ्चतपसस्तपनो जातवेदसाम् ॥ शिशुपालवध II. 51 cf. also मनुस्मृति VI. 33. दीक्षितै etc. like persons initiated for a sacrifice with (i) horns rubbed against them i. e. trees by spotted antelopes (कृष्णसार) (पादपैः) कृतं विहितं कृष्णसारैः मृगैः विषाणानां शृङ्गाणां कण्डूयनं येषु तैः (पादपैः); कृतं कृष्णसारविषाणेन कण्डूयनम् यैः (दीक्षितैः) "दीक्षितानामयमाचारो यन्मृगविषाणैः कण्डूयनं विधीयते (ii) bodies scratched (कण्डूयन) with the horns of antelopes. कृष्णसार means an antelope cf. कृष्णसारे

दधज्ञक्षुः त्वयि चाधिज्य कार्मुकं । A दीक्षित is forbidden (for the sake of purity) to scratch his body with nails or wood; he is enjoined to use the horns of an antelope (कृष्णसार). जरद्रुह etc. like old ascetics having fibres (जटाल) जटाः आलवालकाः च तेषां मण्डलं तत् धरन्तीति (पादपैः); जटायुक्ताः ये बालकाः तेषां मण्डलधरैः (मुनिभिः); आलवालकाः (round trenches) (पादपैः); (ii) a number of children बालक with matted hair (जटाल) (मुनिभिः) वालक is to be taken as बालक according to the rule बवयोरभेदः in paranomasia. *Vide* यमकश्लेषचित्रेषु बवयोर्डलयोर्न भित् । वाग्भट I. 20. Another interpretation is to explain as जटायुक्ता ये बालास्तनंधयाः (young ones) ते एव कमण्डलुधराः कः (water) पानीयसमूहधराः येषु. इन्द्रजालिकैः etc. like jugglers (i) that attract the eyes (ii) that deceive the eyes or dispossess persons of their vision. Herewith end the long list of adjectives of पादपs. It is noteworthy how tiresome one feels while wading through this long list of far-fetched comparisons. This is a very serious defect with *Bāṇa.* कैलासपादस्य at the foot of कैलास–पाद also means a hill at the foot of a mountain. ज्योत्स्नावदात–white like moon light. शूलपाणि=शिव–सिद्धायतन temple of शिव-सिद्धs are semi-divine beings. *vide ante.*

P. 5. L. 4—L. 11

तञ्च पतनोद्धूतैः.........भगवन्तं त्र्यम्बकम्. The main sentence is तच्च (सिद्धायतनं) प्रविश्य अद्राक्षीत्-भगवन्तं त्र्यम्बकम्. Entering it, he saw Lord *Śiva.* केतकीगर्भधूलिभिः धवलीक्रियमाणकायः (qualifying *Chandrāpīḍa*)-whose body (काया) was white with pollen of *Ketakī* flowers. The pollen of the *Ketakī* flowers fell upon his body as it was tossed by the wind (पवनोद्धूत). पशुपति=Lord *Śiva* cf. नृत्यारम्भे हरपशुपतेरार्द्रनागाजिनेच्छाम् मेघदूत I. 36 बलादिव प्रतिपाद्यमानः भस्मव्रतं–as if made to observe perforce the भस्मव्रत. The white pollen of *Ketakī* that was falling on *Chandrāpīḍa's* body was like भस्म (holy ash) and the author imagines that he was, as though, besmeared with it. *Śiva* likes भस्म and his devotees always besmear their bodies with it. आयतनप्रवेशपुण्यैरिव परिगृह्यमाणः–as though, favoured by the merit of the very entrance into the holy santctuary. Both the pollen and merit (पुण्य) are white and the author fancies that *Chandrāpīḍa* was favoured (lit. surrounded) by merit. The pollen is represented as पुण्य here. चतुस्तम्भ etc. चत्वारः स्तम्भा अस्या एवंविधायाः स्फटिकस्य (crystal) मण्डपिका (small pavilion) तस्याः तले प्रतिष्ठितम् qualifying त्र्यम्बकम्. All the words in the accusative singular are in apposition to त्र्यम्बकम्. अचिरोद्धूतैः (qualifying मन्दाकिनी

पुण्डरीकैः) plucked afresh. Hence they were wet. दलशिखरगलज्जलबिन्दुभिः- with drops of water percolating (गलत्) through the edges (शिखर) of their petals (दल). ऊर्ध्वपाटितचन्द्रबिम्बदलैरिव that resembled the pieces of the moon's orb cut upwards–the moon is compared to the lotus. Both are white; if the moon is cut upwards she would look like a full blown lotus. As the moon is (supposed to be) full of nectar, she would begin to ooze when cut. "तत्राप्यमृतस्य गलद्बिन्दवो भवन्ति ।" The nectar is compared to drops of water. निजाट्टहासावयवैरिव–the petals are compared to *Śiva's* own (निज) violent or boisterous laughter which is also white. cf. राशीभूतः प्रतिदिनामिव त्र्यम्बकस्याट्टहासः । मेघदूत I. 58. शेषफणाशकलैरिव–like the pieces of the hoods of *Śeṣa* (serpent); the hoods of *Śeṣa* are also white. पाञ्चजन्यसहोदरैरिव–(cf. प्रवृद्धमन्द्राम्बुदधीरनादः कृष्णार्णवाभ्यर्णचरैकहंसः । मन्दानिलापुरस्कृतं दधानो निध्वानमश्रूयत पाञ्चजन्यः ॥ शिशुपालवध III. 27;) like brothers (सहोदर–समानं उदरं येषां), or uterine relatives of पाञ्चजन्य–conch borne by विष्णु (cf. पाञ्चजन्यं हृषीकेशो सोमदत्तं धनंजयः) भगवद्गीता I. 14. पाञ्चजन्य is also white. क्षीरोदहृदयाकारैः—moulded like the heart of milkly ocean which is, of course, white. उपपादित etc—that produced the illusion (विभ्रम) of pearly crowns (मुकुट) उपपादितः मौक्तिकानां मुकुटविभ्रमः यैः । अमलमुक्ताशिलाघटितलिंगम्—whose image (लिंग) was fashioned out of an immaculate pearl stone. अमला या मुक्ताशिला तया घटितं लिङ्गं यस्य । चराचरगुरुं—Controller of (or who is the object of worship by) the moveables and immoveables (चराचर). अद्राक्षीत् Aorist III person singular of दृश् (पश्य्) to see. The root is technically called दृशिर् being इरित (ending in इर) gets अश् optionally acc. to the सूत्र "इरितो वा" III-i-57. The affix क्स is debarred by the सूत्र 'न दृशः' III-i-47. Hence we get the form अद्राक्षीत् ।

P. 5-L. 12—P. 8-L. 20

The main sentence is ......तस्य च दक्षिणां मूर्तिमाश्रित्य अभिमुखीमासीनां ......कन्यकां ददर्श । This long sentence of 74 lines with 87 adjectives qualifying the word 'कन्यकां' is one of the best illustrations of *Bāṇa's* style. Here we have on the one hand an excellent exhibition of *Bāṇas* fancy, his beautiful imagery, his brilliant descriptions and power of observation, his unending vocabulary and his tremendous patience. But, on the other hand, we also find here, an indication of *Bāṇa's* lack of sense of proportion, his utter disregard for the reader's impatience to know more and more about the story, his long drawn references to mythology and his tiresome punning on words. *Bāṇa* has attempted at more places than one in his prose

works (कादम्बरी and हर्षचरित) such long descriptions of one object —cf. for instance in हर्षचरित—description of दर्पशात or of हर्ष or the description of राजकुल and of कादम्बरी in this work. These are richly poetic no doubt; but the uninitiated reader is afraid of being drowned while wading through the abyss of his adjectives. उपरचितब्रह्मासनां sitting in the posture called ब्रह्मासन. ब्रह्मासन is a particular position for profound meditation. अतिविस्तारिणा देहप्रभावितानेन दन्तमयमिव तं प्रदेशं कुर्वतीम्—Transforming the region around into one of ivory by the stream of her far-reaching bodily lustre. Lustre is white and so is ivory. The girl was so lustrous that with her lustre she transformed the region around into one of ivory. सर्वदिङ्मुखप्लावकेन (qualifying देहप्रभावितानेन) that inundated (प्लावक) all quarters. प्रलय etc. प्रलये (doomsday) विप्लुतः यः क्षीरपयोधिः (milk-ocean) तस्य पूरवत् पाण्डुरेण (white) like the floods of the milky ocean over-flooded at the time of the final Deluge; for प्रलय see note *Supra.* तपोराशि and the देहप्रभा are both white तपोराशिनेव विसर्पता—as though a heap of penance spreading. पादपान्तरे etc. the देहप्रभावितान resembled the stream of Ganges (त्रिस्रोतोजल) because it was white and it flowed in a mass through interstices of the trees. The stream of the Ganges also flows through the पादपान्तर. त्रिस्रोत Ganges which has three 'streams' one in heaven, another on the earth and the third in the nether world. Cf. सा चक्रवाकाङ्कितसैकतायास्त्रिस्रोतसः कान्तिमतीत्य तस्थौ । कुमारसंभव VII. 15. The water of the Ganges is believed to be white. Cf. "गाङ्गमम्बु सितमम्बु यामुनं कज्जलाभमुभयत्र मज्जतः।" सगिरिकाननं (qualifying प्रदेशं) along with its hills and woods. अन्यथैव etc. whitening the *Kailāsa* over again. *Kailāsa* is naturally white. She was, as though, whitening it over again. अन्तर्दृष्ट etc. महाश्वेता was so 'brilliant' that when anyone looked at her, her lustre entered his mind through his eyes and made it (mind) white (श्वेतिमान). We have to supply here तेनैव देहप्रभावितानेन before लोचनपथप्रविष्टेन. लोचनपथप्रविष्टेन qualifies the word देहप्रभावितानेन which is to be understood. अतिधवल etc. अतिधवलया (extremely white) प्रभया परिगतः देहः (यस्याः) तस्य भावः (सा तया) her body was surrounded by an extremely white lustre. Her limbs could not be discerned. स्फटिक etc., as though, sitting in a crystal (स्फटिक which is white) mansion. स्फटिक, दुग्ध are white. विमलचीनांशुकान्तरिता—विमले चीनांशुके (white silk) अन्तरितां (hidden) इव. There is another reading चेलांशुक which is not very appropriate as चेल and अंशुक both mean 'garment' and there is no scope for the sense of whiteness; for चीनांशुक [cf. संतानकाकीर्णप्रदापथं तच्चीनांशुकैः कल्पितके-

तुमालम् । कुमारसंभव VII. 3]. आदर्शतलसंक्रान्तामिव—as though, reflected into the surface of a mirror (आदर्श). शरदभ्रपटलतिरस्कृतामिव—as though concealed behind a group of autumnal clouds. The autumnal clouds are white. अपरिस्फुट etc. न परिस्फुटं प्रकटं विभाव्यमानाः अवयवाः यस्याः. Her limbs could not be distinctly scanned as that of a person hidden or screened by something. पञ्चमहाभूत etc. She was, as though, produced out of the quality 'whiteness' (धवलगुणेनेव), leaving aside (अपहाय) the materials necessary for fashioning a (human) body (पंचमहाभूत). Human bodies are made up of five primary elements (viz. पृथिवी, अप्, तेजस्, वायु and आकाश). But महाश्वेता's body was, as though, made up of 'whiteness', alone. द्रव्य (defined as समवायिकारणं द्रव्यम् or गुणाश्रयो द्रव्यम्) is the first of the seven पदार्थs of the *Vaiśeṣikas*, the other six being गुण, कर्म, सामान्य, विशेष, समवाय and अभाव. The द्रव्यs are nine in number viz. पृथिवी (earth) अप् (water) तेजस् (lustre) वायु (wind) आकाश (ether) काल (time) दिक् (quarter) आत्मन् (soul) and मनस् (mind). *Bāṇa* has referred to the 1st five द्रव्यs because it is these elements that go to compose a human body. A human body is made up of द्रव्य and never of गुण. But, owing to her sparkling brilliance *Mahāśvetā's* body seemed to have been fashioned with the गुण (धवलत्व) alone. The गुणs are 24 in number. रूप, रस etc. दक्षाध्वर etc. She had resorted to the worship of *Śiva*, as though, through fear of being seized by hair (कचग्रह) by some gang of uncouth persons (उद्धतगण), like *Dakṣa's sacrificial rite* (अध्वरक्रिया) which had also submitted herself to *Śiva* through fear of being molested by his attendants (गणs etc. and the other). "उद्धताः ये गणाः (मनुष्यवृन्दाः शिवगणाः च) तैः यः कचग्रहः तस्माद् यद् भयं तेन उपसेवितः त्र्यम्बकः यया। दक्षप्रजापतिना अध्वर ईश्वरो नाहूतः। तेन गणाः प्रेषिताः तैरध्वरविनाशः कृत इति पुराणप्रसिद्धम्।" कचग्रह seizing by hair and molesting. रतिमिव etc. रति resorted to हराराधान as मदन (her husband) was burnt to death. महाश्वेता also was indulging in हराराधन with a view to annihilate the pangs caused by smearing passion "मदनेन कंदर्पेण पीडितः देहः तन्निमित्तम्। मदनः तस्य उपशान्त्यर्थम्; साच हरप्रसन्नतायां स्यादित्याह This clause is connected differently with कन्यका. मदनस्य देहः इव देहः यस्य स पुण्डरीकमुनिः तन्निमित्तम्।" We doubt the propriety of this interpretation for पुण्डरीक is not at all introduced to the reader as yet and hence a reference to पुण्डरीक is certainly pre-mature. It is unlikely that *Bāṇa* had intended it here. क्षीरोदधिदेवता etc. attracted (आकृष्टा) by her longing (उत्कण्ठा) to see *Śiva's* crescent moon (चन्द्रलेखा) familiar to her owing to the common abode i. e. the temple. It is

well-known that *Śiva* has the चन्द्रलेखा on his forehead. It was this that she was adoring; again, the चन्द्रलेखा was familiar to her because the moon was her कुलदैवत. Cf. सोममयूखसंभवमप्सरसां कुलं below. Taken with the presiding Deity of the milky ocean (क्षीरोदधिदेवता) the expression सहवास etc. means—'who was also attracted through her eagerness (to see) the crescent moon familiar to her due to common abode viz. the ocean'. Before the milky ocean was churned by the gods and demons, चन्द्रलेखा used to reside in the ocean and that is why क्षीरोदधिदेवता was well-acquainted with her. क्षीरोदधिदेवता refers to *Lakṣmī* and not to the presiding deity of the ocean. For other objects which were churned out of the ocean *Vide*

लक्ष्मीः कौस्तुभपारिजातकसुराः धन्वन्तरिश्चन्द्रमाः
गावः कामदुधाः सुरेश्वरगजो रम्भादिदेवांगनाः ।
अश्वः सप्तमुखो विषं हरिधनुः शंखोऽमृतं चाम्बुधेः
रत्नानि हि चतुर्दश प्रतिदिनं कुर्वन्तु नो मङ्गलम् ॥

इन्दुमूर्ति etc. Both महाश्वेता and the disc of the moon were स्वर्भानुभय etc. (i) (with महाश्वेता) retired into the temple of *Śiva* (त्रिनयन) being oppressed by the heat of the sun (स्वर्भानु) (ii) (with the disc of the moon) resorted to Lord *Śiva* (त्रिनयनशरण) through fear of *Rāhu* (स्वर्भानु). It is well known that the moon is afraid of राहु who threatens to swallow her at the time of lunar eclipse. The genealogy of the pauranic concept of राहु and केतु goes back to the vedic age where स्वर्भानु –an असुर—is represented as striking the sun with darkness. *Soma* and *Rudra* remove the evil that had befallen the sun. Cf. Rv. V. 40–39 and शतपथब्राह्मण VIII. 2 also तैत्तिरीयसंहिता 1–2. 2. स्वर्गतो यो भानुः सूर्यः तस्य आतपलक्षणं भयं तस्मात् कृतं त्रिनयनशरणगमनम् (महाश्वेतया)। स्वर्भानुः सैंहिकेयः राहुः तस्माद् यद्भयं तेन कृतं etc. (इन्दमूर्तिः). त्रिनयन=त्रीणि नयनानि यस्य= (शिव) who has a third eye on the forehead; that is why he is called विरूपाक्ष. ऐरावत etc.–Both महाश्वेता and ऐरावतदेहच्छवि (skin of ऐरावत i. e. सुरेश्वरगज mentioned above) had a common property viz., गजाजिनावगुण्ठनोत्कण्ठितशितिकण्ठ etc–(i) (with महाश्वेता) who had come there (उपगतां) contemplating (चिन्तित) on *Śiva* (शितिकण्ठ) eager to cover his body with the skin of an elephant (ii) (with ऐरावतदेहच्छवि) that offered itself to *Śiva* (शितिकण्ठ) when he longed for the elephant's hide to cover his body. अजिन = skin. Cf. 'अजिनं चर्म कृत्तिः स्त्री.' अमर। The common property is as usual far fetched and that is शितिकण्ठचिन्तितोपनतत्व. Lord *Śiva* has a longing for गजाजिन—skin of an elephant. When he killed the गजासुर he danced flourshing the

गजासुर's wet skin and so he always likes गजाजिन at the time of ताण्डवनृत्य. Cf. नृत्यारम्भे हर पशुपतेरार्द्रनागाजिनेच्छाम्। मेघदूत I–36. and also विभूषणोद्भासि पिनद्धभोगि वा गजाजिनालम्बि दुकूलधारि वा। कुमारसंभव V. 78. गजाजिनावगुण्ठनोत्कण्ठितेश्वरस्य चिन्तितेन उपनतां प्राप्ताम्; गजाजिनेन अवगुण्ठनं तस्मिन्नोत्कण्ठितः यः शितिकण्ठः तस्य चिन्तितं उपनतं पूरितं यया सा। शितिकण्ठ—is *Śiva*. His throat had become dark owing to the swallowing of the हालाहल. पशुपति etc. like the splendour of the smile of *Śiva's* southern face come out and residing there. Both महाश्वेता and शिव's laugh are white (Cf. तस्य च दक्षिणां मूर्तिमाश्रित्याभिमुखीमासीनां etc. above). Reference to दक्षिणमुख is appropriate because महाश्वेता was facing the southern face of *Śiva*. शरीरिणीमिव etc. महाश्वेता was holy, white and pure like the ashes (भूति) used by *Śiva* (रुद्र) for besmearing (उद्धूलन). *Mahāśwetā* was as it were the besmearing *ashes* of *Rudra* incarnate. आविर्भूतां etc. Both महाश्वेता and ज्योत्स्ना (moon-shine) (i) are brilliant (ii) they resort to Lord *Śiva* and (iii) are capable of dissipating the darkness (lit. blackness) (near his throat). *Śiva's* throat is dark because of the poison he drank; that is why he is called शितिकण्ठ. हरकण्ठे यः अन्धकारः तस्य विघट्टनं दूरीकरणं तत्र य उद्यमः तेन प्राप्ताम्। गौरीमनःशुद्धि etc. महाश्वेता was, as though, the serenity of पार्वती (गौरी) incarnate. कृतः देहस्य परिग्रहः यया. कार्तिकेय etc. महाश्वेता was, as though, the physical embodiment of the vows of कार्तिकेय in his young age. महाश्वेता was also quite young. (अष्टादशवर्षदेशीयां कन्यकां ददर्श). गिरीशवृषभ etc. महाश्वेता was पृथगवस्थित sitting away and not clinging to the Lord's body. *Śiva's* Bull (गिरीशवृषभ i. e. नंदी) also stands at the gate and not near Him. आयतन etc. महाश्वेता volunteered to worship *Śiva* (शंकराभ्यर्चनाय स्वयमुद्यता) like the flowers in the temple-yard that fell on *Śiva's* head of themselves. Nobody asked महाश्वेता to propitiate the lord and the flowers also were not felled by any one. The common property is voluntary service. In the clauses अध्वरक्रिया etc. down to आयतन etc. there is a reference to one or the other thing associated with Lord *Śiva* which reference is not without its significance since महाश्वेता had repaired to the worship of *Śiva*. पितामह etc. She was, as though, the consummation of Brahma's austerities (पितामहतपःसिद्धि) in bodily form. This indicates that dreams of the creator to create a perfect human being bore fruit in महाश्वेता. What an exaggeration! Only *Bāṇa* is capable of such tall talks! आदियुग etc. like the fame of the प्रजापतिs in the first age (आदियुग) resting on account of the fatigue of wandering through the seven worlds. The आदियुगप्रजापतिs are मरीचि and others. They were so famous for their creation that their fame (incarnate)

spread all over the seven worlds. (भूः भुवः स्वः महः जनः तपः and सत्य) and the fame got tired through its wandering and was resting there in the form of महाश्वेता. She was also white and pure like the fame and hence the fancy. त्रयीमिव etc. कलियुगे ध्वस्तः धर्मः तस्माद् यः शोकः तेन गृहीतः वनवासः यया. प्रजापति--an epithet of the ten lords of created beings first created by Brahmā. cf. मनुस्मृति I. 34. युगs are four in number कृत, त्रेता, द्वापर and कलि; the length of these yugas regularly descends and indicates a corresponding physical and moral deterioration of the people, living in them. The four युगs together form one महायुग which consists of 4320,000 human years! Here महाश्वेता is compared to त्रयी the vedic triad (ऋग्वेद, यजुर्वेद and सामवेद). महाश्वेता resorted to forest life (वनवास); the poet imagines that she was त्रयी incarnate who was residing in the forest being aggrieved at the disappearance (ध्वस्त) of *Piety* (धर्म) during the Kali Age. We are living in the Kali age during which piety has not got enough scope. *Kaliyuga* is full of knaves and rascals and poor त्रयी (which preaches piety) resorts to वनवास. Here is a reference to the three vedas and not to the fourth *viz.*, the Atharvaveda which is जारणमारणमन्त्रात्मक. People are धर्मनिष्ठ in the First-Age but their deterioration begins with the advent of the next Age and culminates during the कलि Age. After this again comes the कृत Age. This leads *Bāṇa* to get another fancy. viz. आगामिकृतयुगबीजकलामिव etc. महाश्वेता, was, as though, the germ (बीजकला) to fashion the coming कृतयुग. The कृतयुग is known for its righteousness *par excellence.* The germ that fashions such a युग must be equally good. *Mahāśwetā* was holy and pure. Hence *Bāṇa* fancies that she was, as though, the germ for fashioning out the future Golden Age. अमरगजवीथि etc.—Here महाश्वेता is compared to a line of celestial elephants (whiteness and holiness are the common properties). She was, as though, the array of divine elephants fallen on earth while speedily marching towards the milky way (अभ्रगंगा). For elephants marching through the milky way cf. नदत्याकाशगङ्गायाः स्रोतस्युद्दामदिग्गजे । रघुवंश I. 14; elephants, again, are very fond of a plunge into a river. कैलास etc. महाश्वेता was like the grandeur of *Kailāsa* mountain fallen down being agitated by रावण. The कैलासश्री is white like महाश्वेता. *Rāvaṇa* once uplifted the *Kailāsa* mountain and *Śiva* pressed it so hard that his fingers were crushed. श्वेतद्वीप etc. Here महाश्वेता is compared to the glory of the 'white Island' that glory (which is white) was, as though, residing in another country (अन्यद्वीप) (in the form of महाश्वेता) as she was curious to see other lands.

श्वेतद्वीप is the name of one of the eighteen minor divisions of the known continent. काशकुसुम etc. She was, as though, the loveliness of काश flower awaiting the advent of autumn. The काश flower is more abundant after the rainy season cf. निवृत्तपर्जन्यजलाभिषेका प्रफुल्लकाशा वसुधेव रेजे । कुमारसंभव VII. शरच्छशशांकगौरेण वाताविद्धेन भामिनी । काशपुष्पलवेनेदं साश्रुपातं मुखं मम ॥ स्वप्नवासवदत्तम् IV Act. उदीक्षमाण = waiting for. शेषशरीर etc. महाश्वेता was white like the brilliance of *Śeṣa's* body which came up having relinquished the infernal region (रसातल). *Śeṣa* is the name of a celebrated serpent said to have one thousand heads and represented as forming the couch of विष्णु or (and) supporting the entire world. Cf. किं शेषस्य भरव्यथा वपुषि क्ष्मां न क्षिपत्येष यत् । मुद्राराक्षस II. 8 मुसलायुध etc. or like the lustre of बलराम's (मुसलायुध) body dropping down when exhausted through the intoxication of wine. (मद्योः मदः तस्य विघूर्णनमेव आयासः i. e. fatigue). *Balarāma*, the elder brother of Lord Krisṇa was fair. He was very much addicted to drinking. Cf. उदयनवेन्दुसवर्णावासवदत्ताबलौ बलस्य त्वां । पद्मावतीर्णपूर्णौ वसन्तकम्रौ भुजौ पाताम् । स्वप्नवासवदत्तम् I. Other synonyms of मुसलायुध are मुसली, हली, हलायुध, सीरपाली, बल, बलदेव, बलभद्र. The pestle and the ploughshore are the commonest weapons of बलराम. He is also spoken of as an adept in the art of wielding the mace. शुक्लपक्ष etc. महाश्वेता was, as though, a number of शुक्लपक्षs collected together. शुक्लपक्षs are bright and महाश्वेता was their collection. Here *Bāṇa* has committed a slight error. All the nights in a शुक्लपक्ष are not bright while all the nights in कृष्णपक्ष are not dark. He could have better given the idea by saying that महाश्वेता was a collection of all full-moon nights. सर्वहंसैरिव etc. swans are white. Every one of them had, as though, given a share of its whiteness to her. धर्महृदयादिव with this begins the list of several things known or supposed to be possessed of a white colour. *Mahāśwetā* is said to have been produced out of the heart of धर्म. *Mahāśwetā* had shared the whiteness with swan birds कृतः संविभागः यया । दन्तदलैरिव घटिताम्-as though fashioned with the flakes of ivory. Ivory is white and so was महाश्वेता. इन्दुकरकूर्चक etc.—इन्दोः कराः (rays) एव कूर्चकाः (brushes). वर्णसुधा=lime or chunam. Note to what an absurdity *Bāṇa* had been carried away in the heat of his fancy. अमृतफेनपिण्ड = mass of ambrosial (अमृत) foam (फेन) पारदरस=mercury or quick silver. Cf. निदर्शनं पारदोऽरसत्रः । भामिनीविलास I. 82. कुटजकुन्दसिन्दुवारकुसुमच्छविभिः-कुटजकुन्दसिन्दुवारकुसुमानां छविभिः-कुटज etc. are names of flowers; all are white in colour and hence the comparison. इयत्ता-limit. VI. 17 स्कन्धावलम्बिभिः- [This and other clauses following in instrumental plural qualify the word जटाभिः] hanging on her shoulders.

उदयतटगताद् अर्कबिम्बादुद्धृत्य–as though made up of the splendour of the rays picked up from the solar disc (अर्कबिम्ब) on the top of the rising mountain (उदयतट). The rays of the morning sun are reddish, pleasant and long and so were the जटाs. उदयतट=eastern mountain behind which the moon, sun etc. are supposed to rise. उन्मिषत्तडित्तरलतेजस्ताम्राभिः–उन्मिषन्ती (flashing) या तडित् (lightning) तस्याः तरलं तेजः तद्वत् ताम्राभिः tawny like the flickering lustre of the flashing lightning. अचिर etc अचिरं यत् स्नानं तस्माद् अवस्थिता विरलाः ये वारिकणाः (drops of water) तेषां भावः तया. प्रणाम etc. प्रणाम-क्रियायां (obeisance) लग्नं यत् पशुपतेः (*Śiva*) चरणभस्म तस्य चूर्णाभिः (particles). The poet imagines that *Mahāśwetā* at the time of obeisance touched *Śiva's* feet with her forehead and therefore the particles of holy ashes tinged the hair. What had, in fact, happened was that there were drops of water on her जटाs due to recent bath and they appeared like भस्म. The watery drops appear like particles of ashes. उद्भासितः शिरोभागः यस्याः. जटापाश etc. The idea is that महाश्वेता had entwined in her matted hair the bejewelled feet of *Śiva* (पादुका) bearing the lord's name. "भक्तिविशेषप्रकटनार्थं ईश्वरचरणद्वयं शिरसोद्वहन्तीम्"–The devotees of *Śiva* place the lord's पादुका on their heads to express their great devotion for the God. In the case of महाश्वेता the पादुकाs were made of jewel. नामाङ्क etc. with (lord's) name engraved on them. रविरथ etc. This is a very bold idea. महाश्वेता was wearing holy ash (भस्म) on her fore-head. The poet imagines that the holy ash was white like the several constellations (नक्षत्र) pounded (क्षोद) by the hoofs (खुर) of the horses of the sun's chariot. The sun is supposed to traverse the sky in a chariot to which seven white horses are yoked. The नक्षत्रs are white and hence their powder would also be white. रवेः रथस्य ये तुरगाः तेषां खुराः तैः क्षुण्णानि चूर्णितानि नक्षत्राणि तेषां क्षोदः (powder) तद्वद्विशदेन। शिखर etc. resembling the side (मेखला) of हिमालय (शैलराज) with the crescent moon (शशाङ्ककला) touching a rock at its top. The idea is far fetched. महाश्वेता was like a slope of the हिमालय which is white. Her face resembled the rock on its top and the ललाटपट्टिका with which her forehead was adorned, appeared like the crescent moon (touching it). शिखरशिलायां श्लिष्टा या शशाङ्ककला यस्याम्। अतुल etc. महाश्वेता's gaze (which was fixed on *Śiva*) is compared to another garland of lotuses (पुण्डरीकमाला). भूतनाथ = lord *Śiva*. अतुला या भक्तिः तया प्रसाधितया प्रसन्नया। The eyes are often compared to lotuses ; as her eyes were fixed, they appeared like a string of lotuses. अपरया —the lord was already worshipped with one garland of lotuses. Her eyes formed another. अनवरतगीतपरिस्फुरिताधरपुटवशाद् etc.–अतिशुचिभिः

(qualifying दशनांशुभिः rays from teeth) अनवरतं यद् गीतं तेन परिस्फुरितं यद् अधरस्य पुटं तद्वशाद्). This is to be connected with मुखात्. स्नपयन्तीम् is the accusative singular of स्नपयन्ती present participle of the causal of स्ना to bathe. Note पुनरिव—she was, as though, bathing again (the lord). All the words in instrumental plural qualify दशनांशुभिः. The rays proceeding from her teeth are pure like water and hence she was, as though, bathing lord *Śiva* over again. The brilliance of her innocent heart, the excellence of the song, the musical notes, the words of her panegyric are all supposed to be white. अतिविमलैश्च etc. qualify मुक्ताफलैः (pearls). वेदार्थैरिव like the sense of the *Vedas* extracted from the mouth of lord *Brahmā*. The *Vedas* are believed to have been promulgated from the four mouths of *Brahmā*; the pearls were like the meaning of the *Vedas* expounded by Brahmā himself. This is certainly an overdrawn fancy. गायत्रीवर्ण—The letters of गायत्री. The famous मन्त्र that every Brahmin recites every morning and evening at the time of संध्या adorations-तत्सवितुर्वरेण्यं भर्गो देवस्य धीमहि । धियो यो नः प्रचोदयात् is the text of the मन्त्र. ग्रथनतामुपगतैः- strung together; there are other readings also ग्रथनमुपगतैः and ग्रथन विमुलतामुपगतैः which give the idea more clearly. नारायणनाभिपुण्डरीक- बीजैः--the seeds (बीज) collected from the lotus of the navel of *Viṣṇu*. This lotus gave birth to *Brahmā*; the creator नारायण—विष्णु. He is called नारायण because his abode is water (नारा अयनं यस्य). सप्तर्षिभिरिव करस्पर्शपूतमात्मानमिच्छद्भिः The pearls are compared to सप्तर्षिs the seven sages. They were, as though, desirous of being purified (पूत) by the touch of महाश्वेता's hands. The list of the सप्तर्षिs is differently given by different writers.

मरीचिरत्र्याङ्गिरसौ पुलस्त्यः पुलहः क्रतुः ।
वसिष्ठश्च महातेजास्ते हि चित्रशिखण्डिनः ॥

—महाभारत शान्तिपर्व

काश्यपोऽत्रिर्वसिष्ठश्च भरद्वाजोऽथ गौतमः ।
विश्वामित्रो जमदग्निः साध्वी चैवाप्यरुन्धती ॥

ibid अनुशासनपर्व

मरीचिराङ्गिरा अत्रिः पुलस्त्यः पुलहः क्रतुः ।
वसिष्ठश्चेति सप्तैते ज्ञेयाश्चित्रशिखण्डिनः ॥

तारकारूपेणागतैः —assuming the form of stars. It is not clear why the सप्तर्षिs should have come in the form of तारकाs. The सप्तर्षिs are themselves stars in the sky and they are compared to the pearls. The pearls appear like stars. आमलकी etc. as broad as the आमलकी fruit

(myrobalam आंवळा in Marathi). The student may find it strange that महाश्वेता an ascetic woman, leading a forest-life should use a necklace of very costly pearls as her rosary. As the story proceeds he would learn that there is a romantic association behind this अक्षमाला. It was that necklace which she had given to *Puṇḍarīka* (her lover) in place of his rosary, which he carried as a memento. Cf. "तामेवाक्षमालां गृहीत्वा" etc. below. परिवेषपरिगतचन्द्रमण्डल (like the fullmoon night), 'With the moon's orb (चन्द्रमण्डल) encircled with a halo'. महाश्वेता was like a full moon night as she was lustrous and her face resembled the full moon and the अक्षवलय (which she had put on round her neck), is represented as the halo (परिवेष). परिवेषेण परिगतं चन्द्रमण्डलं यस्याम्। अधोमुख etc. qualifies स्तनयुगलेन (pair of breasts) having the shape of circular shells (कपाल) on *Śiva's* head (हरशिर) with the face downwards. The two breasts of महाश्वेता were round and big and therefore looked like skulls on *Śiva's* head. When the head is turned, the skulls would just appear like her protruding breasts. The commentary in the निर्णयसागर explains ऊर्ध्वमुखे कपाले श्यामता नास्ति, इत्यतोऽधोमुखं यद् हरशिरःकपालं तद्वत् मण्डलाकारेण वर्तुलाकृतिना। हरपददानेन स्तने धवलत्वं द्योत्यते। ईश्वरस्य धवलत्वात्।. This is not sound because here हरशिरःकपाल is equal to the skull of शिव's head. Kane rightly remarks "This explanation besides being profane as comparing her breast to the head of *Śiva* himself, is far-fetched and out of keeping with the context." The commentaries आमोद and कादम्बरीपदार्थदर्पण take हरशिरःकपाल as the skull of ब्रह्मा on the head of *Śiva*. मोक्षद्वारकलशकान्तिना—lovely as the pitchers at the entrance-gate to *mokṣa*. *Mahāśwetā* was about to acquire मोक्ष by her strict religious observance. This was foreshadowed by her bosoms resembling the pitchers placed at the door. Pitchers filled with water and placed at the entrance gate of a house are regarded as auspicious. Cf. मणिमयमङ्गलकलशयुगलाशून्येन......द्वारदेशेन विराजमानं...... सूतिकागृहमपश्यत्। सूतिकागृहवर्णनम्।. एकहंस etc. Here the breasts are compared to a pair of हंसs. Both are white. महाश्वेता was as brilliant as the river Ganges and hence she with her breasts appeared like the river Ganges with a single pair of swans sporting in its water. The next adjective is कल्पतरुलतावल्कलेन कृतोत्तरीयाम्—who used, as an upper garment, the bark of a branch of a desire-yielding tree. लता has to be taken in the sense of a branch. The वल्कल of a creeper (लता) on the tree would not give the idea of sanctity as the "branch" of desire-yielding tree would give. कल्पतरुs—trees that yield whatever he desires to a person sitting

under them. Cf. नाबुद्धकल्पद्रुमतां विहाय जातं तमात्मन्यसिपत्रवृक्षपत्रम् । रघुवंश XVI. 18. The word also means trees of *Indra's* paradise Cf. अनुकूलयतीन्द्रोऽपि कल्पद्रुमविशेषणैः । कुमारसंभव II. 39. देवतरूs are five in number मन्दार, पारिजात, कल्प, हरिचन्दन and संतान. गौरी etc. The upper garment was, as though, made up of the name of पार्वती's lion. Both the mane and the वल्कल were white. चामर etc. made of the hair of the deer's tail. चामरस्य आकृतिः इव मनोहरा आकृतिः यस्य । कृतं उत्तरीयस्य कृत्यं कार्यं यस्याः—the bark-garment served the purpose of an upper vesture. स्तनयुगल etc. स्तनयुगलस्य मध्ये निबद्धा ग्रन्थिः यस्याः. अयुग्मलोचन etc. The next adjective is ब्रह्मसूत्रेण पवित्रीकृतकायाम्. *Brahmasutra* is the sacred thread. Note that महाश्वेता though a woman was wearing a यज्ञोपवीत as she was a तपस्विनी. चूडामणिचन्द्रमयूखजालेनेव—which was like a collection of rays of the moon on *Śiva's* crest which i. e. rays were received as a favour from अयुग्मलोचन-one having not two eyes i. e. शिव. It is well known that Lord *Śiva* has three eyes and not a pair of eyes. The यज्ञोपवीत that purified her person was white like rays of the moon. *Śiva* wears the moon as his crest-jewel. The poet, thereupon, fancies that the sacred thread was nothing short of the circle of the moon's rays which *Mahaśwetā* had received as a mark of favour for her profound devotion, from Lord *Śiva* himself. पवित्रीकृतः कायः यस्याः. आप्रपदीनेन etc. The next adjective is दुकूलपटेन प्रावृतनितम्बाम् whose buttock was covered with a silk garment. It was आप्रपदीन—reaching as far as her feet. बालबोधिनी says—आप्रपदीनेन पदतलपर्यन्तव्यापकेन । पादस्याग्रं प्रपदं तन्मर्यादीकृत्य आप्रपदं, आप्रपदं प्राप्नोति इति आप्रपदीनं. This is a मत्वर्थीय formed according to the सूत्र आप्रपदं प्राप्नोति V–ii–8 सि. कौ. 1809 affixing खञ् (ईन) after the word आप्रपदं in the sense of reaching thereto. आप्रपदं is an अव्ययीभाव compound formed by the सूत्र II–1–13 सि. कौ. 667 "स्याद्विष्वाप्रपदीनं तत् प्राप्नोत्याप्रपदं हि यत् ।" इत्यमरः ॥ स्वभावसितेनापि—though naturally white. ब्रह्मासन etc. ब्रह्मासनस्य यः बन्धः तेन उत्तानं (upturned) यत् चरणतलं तस्य प्रभायाः (lustre) परिष्वङ्गात् (contact); it became red (लोहितायमान) on account of the rays coming from the feet that were turned red. ब्रह्मासन is one of the several यौगिक आसनs like पद्मासन, वीरासन etc. *Mahāśwetā* was sitting in the ब्रह्मासन posture ("उपरचितब्रह्मासनाम्" above). In this position the soles of her feet were upturned. They were red and hence the rays proceeding from them were also red. As the silken garment came in contact with the प्रभा of these soles of her feet, it was reddened though it was naturally white. This can be an illustration of the figure of speech called तद्गुण. यौवनेनापि etc. The adjective is

यौवनेनापि...उपास्यमानां she was, as though, attended upon by youth which came in due course (स्वकालोपसर्पिणा) and which was innocent and well restrained (विनीत).—महाश्वेता was innocent and restrained—and therefore like a disciple who also approaches his preceptor at the proper time and is innocent and well restrained. लावण्येनापि etc. Gracefulness itself, as though, encircled her. But to get this opportunity gracefulness had to earn some merit and hence it is called कृतपुण्य. कृतपुण्य also means 'one who has acquired merit'. This कृतपुण्य is also स्वच्छात्मन् (of a pure heart). लावण्य approached her like a कृतपुण्य. Looking to the context this explanation is to be preferred. What an idea! रूपेणापि etc. Beauty with charming eyes (रुचिरलोचन) served her, like a domestic deer (आयतनमृग) with fickleness gone (विगतचापल) or free from restiveness. Here रूप is called विगतचापल which is not very appropriate. The next adjective is उत्संगगतां वीणां आस्फालयन्तीम्—playing on a lute that was placed on the lap at the time of playing. Cf. उत्संगे वा मलिनवसने सौम्य निक्षिप्य वीणां मद्गात्रांकं विरचितपदं गेयमुद्गातुकामा॥ मेघदूत II. 23 स्वसुतां इव—like her own daughter. सूक्ष्मशङ्खखण्डिकाङ्गुलीयकपूरिताङ्गुलिना सूक्ष्माः याः शङ्खखण्डिकाः (pieces of shell) तेषां यानि अङ्गुलीयकानि (ringlets) तैः आपूरिताः अङ्गुलयः यस्य (qualifying दक्षिणकरेण—right hand). त्रिपुण्ड्रकावशेषभस्मपाण्डुरेण—white (पाण्डुर) on account of the holy ash (भस्म) that was left (thereon i. e. on the hand) after wearing the त्रिपुण्ड्रक mark i. e. a mark on the forehead consisting of three lines made with cow-dung ashes or sandal. Cf. वक्राः ललाटगास्तिस्रो भस्मरेखा त्रिपुण्ड्रकम्। The idea is that the hand was white on account of ash that was used for wearing the त्रिपुण्ड्रक mark. त्रिपुण्ड्रकाय अवशिष्टं उर्वरितं यद्भस्म तेन पाण्डुरेण। प्रकोष्ठबद्धशङ्खखण्डकेन—to the forearm of which were tied (बद्ध) pieces of shell (शङ्खखण्डक). नखमयूखदन्तुरतया—bristling as it was (दन्तुरतया) with rays from the nails (that were so brilliant). गृहीतदन्तकोणेनेव—as though she held the fiddle-stick of ivory. The rays shooting from her curved nails when she moved her hand to and fro appeared like a bow used when playing upon a lute. The brilliant rays are represented as fiddle-stick of ivory. दन्तमयीम् adjective of वीणा—made of ivory. The next adjective is प्रत्यक्षामिव...गन्धर्वविद्यां...उपेताम्—गन्धर्वविद्या=Science, of music. गन्धर्वs were celestial musicians, a class of demigods regarded as the singers or musicians of gods and said to give good and agreeable voice to girls. Cf. सोमं शौचं ददावासां गंधर्वश्च शुभा गिरम्। याज्ञवल्क्य I; मणिमण्डपिका etc. (qualifies सहचरीभिरिव सवीणाभिः प्रतिमाभिः)—her own reflections appeared like companions with lutes in their

hands. मणिमण्डपिकायाः (jewelled pavillion) स्तम्भेषु (pillars) लग्नाभिः आत्मानुरूपाभिः-worthy of herself. She with the lute in her hand was reflected in the pillars of the bejewelled मण्डपिका. These reflections are fancied as her worthy associates or companious with lutes in hand. Some read विलासवतीभिः (sportive) before प्रतिमाभिः. The next adjective is हृदयमिव प्रविष्टां हरस्य-who had, as though, entered the heart of *Śiva* whom she had propitiated by her uncommon devotion. (अति...भक्त्या आराधित) As the image of *Śiva* was wet, her body was reflected in it and so it appeared that she entered *Śiva's* heart. स्नपनेन (bath) आर्द्रं यत् लिंगं तस्मिन् संक्रान्तं प्रतिबिंबं तत्तया; गीत्या देवं विरूपाक्षं उपवीणयन्तीम् singing a panegyric in honour of Lord *Śiva*-विरूपाक्षं=शिव one who has a विरूप (विगतं रूपं यस्मात्) eye. It is a well known fact that the Lord has three eyes, cf. वपुर्विरूपाक्षमलक्ष्यजन्मता दिगम्बरत्वेन निवेदितं वसु । कुमारसंभव V. 72. also या नः प्रीतिर्विरूपाक्ष त्वदनुध्यानसंभवा । *ibid* VI. 21. and also दृशा दग्धं मनसिजं जीवयन्ति दृशैव याः विरूपाक्षस्य जयिनीस्तास्तुवे वामलोचनाः ॥ उपवीणयन्तीं-स्तुवन्तीम्-This is formed by affixing 'णिच्' according to the सूत्र सत्यापपाशरूपवीणातूलश्लोकसेनालोमत्वच्-चूर्णचुरादिभ्यो णिच् III-i-25 सि. कौ. 2563—singing to the accompaniment of. हारलेखयेव etc. are adjectives of गीत्या; which issued from her throat (प्राप्तकण्ठयोगया) like a necklace (which is also worn round the neck or throat). The common property (साधारणधर्म) is प्राप्तकण्ठयोगत्व. Similarly, which had a refrain (ध्रुव) like a series of planets associated with the polar star (ध्रुव). The pun rests on the word ध्रुव which means (i) refrain of a song and (ii) the ध्रुव star or North Pole. For the first sense cf. stanzas in गीतगोविन्द; every one of them has भज गोविन्दं भज गोविन्दं as refrain. For the second sense Cf. शरत्प्रसन्नैर्ज्योतिर्भिर्विभावर्य इव ध्रुवम् । रघुवंश XVII 35 and also ध्रुवेणभर्त्रा ध्रुवदर्शनाय प्रयुज्यमाना प्रियदर्शनेन । सा दृष्ट इत्याननमुन्नमय्य ह्रीसन्नकण्ठी कथमप्युवाच ॥ कुमारसंभव VII. 85. The word has several other meanings also *i.e.* (i) sure as in जातस्य हि ध्रुवो मृत्युः ध्रुवं जन्म मृतस्य च (ii) unchangeable as in इति ध्रुवेच्छामनुशासती सुताम् ।; क्रुद्धयेव रक्तमुखवर्णया-which was sung in impassioned notes (रक्ताः मुखे *i.e.* commencement वर्णाः यस्याः) like an angry woman who has also a रक्तकण्ठ red throat on account of wrath. The variant reading रागरक्तमुखवर्णया is to be expanded as रागाः रक्ताः मिश्रिताः मुखे प्रारम्भे वर्णाः यस्याः सा. मत्तयेव घूर्णितमन्द्रतारया-Because the crescendo and the decrescendo (मन्द्रतार) were repeated. An intoxicated woman who is also घूर्णितमन्द्रतारा (through the influence of wine), has eyes dull and pupils moving about. भानुचन्द्र explains :—घूर्णिताः घोलनां प्राप्ताः मन्द्राः—उरःप्रदेशोद्भवाः—ताराः—शिरसमुद्भवाः स्वराः

यस्याम् । घूर्णितः reeling on, moving about Cf. गतप्राया रात्रिर्विरतनु शशी शीर्यत इव। प्रदीपोऽयं निद्रावशमुपगतो घूर्णित इव । उन्मत्तयेवानेककृततालया-which had its harmony maintained and so appeared like a woman in hysterics who also is अनेककृततालाः अनेके कृताः तालाः यस्याम्; तालाः हस्तसंयोगाः a woman in hysterics claps her hands off and on. मीमांसयेव अनेकभावानुविद्धया--which was full of many modes of melody. (अनेक-भावना--अनुविद्धया) and therefore it was like मीमांसा which is also full of भावनाs--भावना-modes of melody or a note-pattern. The song that महाश्वेता was singing had several भावनाs and hence was अनेकभावना-अनुविद्ध. मीमांसा means पूर्वमीमांसा or the मीमांसा of *Jaimini* (as distinguished from उत्तरमीमांसा); it deals with the interpretation of Vedic passages and lays down the rules therefor. Originally the word मीमांसा signified both these systems but later on this term came to be applied to पूर्वमीमांसा alone while the उत्तरमीमांसा or ब्रह्ममीमांसा of *Bādarāyaṇa* came to be designated as वेदान्त. The two have hardly very little in common. The उत्तरमीमांसा is certainly not the sequel of the पूर्वमीमांसा. मीमांसा contains several भावनाs-creative activity defined in the अर्थसंग्रह as भवितुर्भवनानुकूले भावयितुर्व्यापारविशेषः i. e. the activity of a भा (productive agent) tending to bring about the existence of something (भवितृ). It is of two types शाब्दी and आर्थी. शाब्दी is defined as "पुरुषप्रवृत्त्यनुकूलो भावयितुर्व्यापारविशेषः। सा च लिङ्गेनोच्यते।" आर्थी भावना is defined as 'प्रयोजनेच्छाजनितक्रियाविषयव्यापारः । अर्थसंग्रह 4·5. In the vedic injunction अहरहः स्नात्वा संध्यामुपासीत । the form सन्ध्यां उपासीत is भावना. मिमांसा is अनेक भावना--अनुविद्ध--भावना शब्दनिष्ठा अर्थनिष्ठा यागादिप्रवृत्त्यनुकूलाख्यातार्थरूपा "मीमांसा तु विचारणा' मान विचारे स्वार्थे सन्--अ" वनचरैः-आकर्ण्यमानगीतानुविद्धविपञ्चीघोषाम् । the sound of her lute (विपञ्चीघोष) was being listened to by wild animals (वनचर), that were attracted by the extremely sweet melody (अतिमधुरगीत), with ears motionless (निश्चलकर्णपुट); the wild animals included the मृग (deer) वराह (boar) वानर (monkey) वारण (elephant), शरभ (a fabulous animal), सिंह (lion), etc. अतिमधुरं यत् गीतं तेन आकृष्टैः निश्चलानि कर्णपुटानि येषां तैः The next and the following adjectives are all double meaning. अमरापगामिव नभसोऽवतीर्णाम् descended from the heaven, like the celestial river (अमरापगा). दीक्षित etc. who was uncommon (अप्राकृत), like the speech of the initiated which is also sanskrit (अ--प्राकृत--)दीक्षित = the initiated who speaks sanskrit अप्राकृतममानुषधर्मिणीमुत्तमकुलोत्पन्नां वा । त्रिपुरारिशलाकामिव तेजोमयीम्—dazzling as the rod of the arrows of *Śiva* (त्रिपुरारि the destroyer of three cities of the demon. त्रिपुर Cf. विश्वावसुप्राग्रहरैः प्रवीणैः संगीयमान त्रिपुरावदानः । कुमारसम्भव VII. 48). The

common property is lustrousness. The reading तेजोमयी is to be preferred to तपोमयीम् । पीतामृतामिव विगततृष्णाम् । who was free from avarice (तृष्णा), like one who had drunk nectar (after which there need be no thirst of any kind); विगता तृष्णा लोभो वा यस्याः ईशानाशिर etc. Who had no passion (अनुपगतः रागः यस्याम्) and therefore was like the digit of the Moon on the head of the Lord *Śiva* (ईशान), which is also without redness. अमथित etc. Who was placid like the wealth of the waters (जलसंपद्) of the ocean before it was churned. After the churning by gods and demons the ocean was deprived of the 14 jewels (लक्ष्मी कौस्तुभ etc.). The common property is अन्तःप्रसन्नत्व. The ocean was unagitated before it was churned. असमस्त etc. uninfluenced by the pairs (द्वन्द्व) and so like the graceful style in dramatic composition which is free from (द्वन्द्व) compounds. (द्वन्द्व) ('pairs)' like सुख दुःख; शीत उष्ण and so on. महाश्वेता was free from these i. e. she was not influenced by either. She was like a कर्मयोगी described in the भगवद्गीता [सुखदुःखे समे कृत्वा लाभालाभौ जयाजयौ]. A graceful style is also (अद्वन्द्व) free from compounds—असमस्त= समासरहिता असमस्ता, असमासगा, या पदवृत्तिः कौशिक्यादिः--The word वृत्ति has more senses than one (i) The power or force of a word by which it expresses, indicates or suggests a meaning; these are three in all—अभिधा, लक्षणा and व्यंजना (ii) general character of a word. (iii) A style in composition. The sense best applicable here is the 3rd one. How to distinguish रीति from वृत्ति—the former is defined as पदसंघटना रीतिः रङ्गसंस्थाविशेषवत् । उपकर्त्री रसादीनां सा पुनःस्याचतुर्विधा ॥ वैदर्भी चाथ गौडी च पांचाली लाटिका तथा S. D. 624–5 the वृत्तीs-are शृङ्गारे कैशिकी वीरे सात्वती, आरभटी तथा रसे रौद्रे च बीभत्से वृत्तिः सर्वत्र भारती ॥ चतस्रो वृत्तयो ह्येता सर्वनाट्यस्य मातृकाः ॥—साहित्यदर्पण VI. 122–3. Kane suggests that the word रीति for वृत्ति would have been better as there is no reference to compounds in any of the descriptions of the four वृत्तिs viz. कैशिकी, भारती, सात्वती, आरभटी. But वृत्ति can be taken as complex formation requiring explanation or solution. बौद्धबुद्धि etc— independent like the cognition of the *Buddhas* which is also निरालम्बन (having no substratum). The योगाचारs [which is a school among the Buddhas] believe that there is knowledge without any corresponding existing entity (आलम्बनो विषयहेतुः।) All the four schools among the Buddhas (viz. सौत्रान्तिक, वैभाषिक, योगाचार, and माध्यमिक) hold the belief that every thing is momentary (यत् सत् तत् क्षणिकं or सर्वं क्षणिकं) when a person says "I percieve a thing" there ought to be some object (आलम्बन) which would last for some time. But *Buddhas* do not believe

in this and therefore their cognition is called निरालम्बन. e. g. We see a river but, in fact every moment what we see is a mass of water that was not there a movement before; every movement we see a different mass of water and yet the river is said to be seen; similarly every moment things are created and destroyed and life is a long stream or succession of क्षणिक things; what is permanent is आशय or संतान. For a clearer idea of Buddha's philosophy and its refutation read ब्रह्मसूत्रशांकरभाष्य II 23–32. निरालम्बनामर्थशून्याम् । बौद्धमते अर्थानां घटपटादीनामभावात् । शून्यवादित्वादित्यर्थः । वैदहीमिव प्राप्तज्योतिःप्रवेशाम्—who had found her way to 'Self-Realisation' like *Sītā* who entered fire—ज्योतिः—light of *Brahman* regarded as the supreme spirit. Cf. योऽन्तःसुखोऽन्तरारामस्तथान्तर्ज्योतिरेव यः । स योगी ब्रह्मनिर्वाणं ब्रह्मभूतोऽधिगच्छति ॥ भगवद्गीता V. 24. and also ज्योतिषामपि तज्ज्योतिस्तमसः परमुच्यते । ज्ञानं ज्ञेयं ज्ञानगम्यं हृदि सर्वस्याधिष्ठितम् ॥ Ibid XIII 17. महाश्वेता had obtained entrance into this spiritual vision (प्राप्तज्योतिःप्रवेशा) through her austerities. *Sītā* also was प्राप्तज्योतिःप्रवेशा (ज्योति–fire). After the death of *Rāvaṇa*,, *Sītā* purified herself by entering fire in the presence of all in order to establish her chastity. For ज्योतिः in the sense of fire cf. न प्रभातरलं ज्योतिः उदेति वसुधातलात् । रघुवंश II. 75 and also उत्क्षिप्यैनां ज्योतिरेकं जगाम । शाकुन्तल V. 30 and also धूमज्योतिःसलिलमरुतां संनिपातः क्व मेघः । मेघदूतः I. 5. The common property is प्राप्तज्योतिःप्रवेशत्व. द्यूतकलाकुशलामिव वशीकृताक्षहृदयाम्—who had restrained her senses (अक्ष) and heart and was like a woman adept in the art of gambling, (who masters the tricks of gambler's trade अक्षहृदय). The pun rests on the word अक्षहृदय. वशीकृतानि अक्षाणि इन्द्रियाणि हृदयंच यया (with *Mahaśwetā*); वशीकृतं अक्षहृदयं यया (°कुशलाम्). वशीकृत etc. is capable of another interpretation when taken with °कुशलाम् "वशीकृतं अक्षैः पाशकैः हृदयं यस्याः" । whose heart was subdued by the die. महीमिव जलभृतदेहाम्—living on water (जलभृतदेहां), like the earth which floated in water. महाश्वेता lived on water as she was observing penance. The earth is also जलभृतदेहा as she is said to have been created out of water. cf. तस्माद्वा एतस्मादात्मनः आकाशः संभूतः । आकाशाद्वायुः, वायोरग्निः, अग्नेरापः, अद्भयः पृथिवी, पृथिव्या औषधयः औषधीभ्योऽन्नं, अन्नात् पुरुषः । (तैत्तिरीयोपनिषद् chapter dealing with cosmogony). हिमसमयदिन etc who absorbed (परिपीत) the solar heat, like the splendour of the wintry morn which also subdues (परिपीत) the heat of the sun (भास्करातप); महाश्वेता like ascetics was drinking the भास्करातप (*Vide* above आरब्धपञ्चतपःक्रिया). "तपस्वीनां सूर्यातपग्रहणं महाफलाय" इति श्रुतेः । During the winter, days are short; this fact is metaphorically represented here as the wintry morn

drinking or subduing the heat of the sun. आर्यामिव etc. महाश्वेता—possessed the ascetics' wealth (समुपात्तयतिगणोचित.........) and so like आर्या which also possesses appropriate यतिs and गणs. आर्या here means a stanza in general. यति or *Cæsura* means the pause that may be made in reciting a quarter of a verse and गण means a syllabic foot. For the sake of convenience sanskrit prosody has fixed that गण should generally consist of three letters, each गण being distinguished from the other by particular syllables whether short or long. The several गणs are य, र, त, भ, ज स, म and न. य for instance, has three syllables the first being short (shown as ⏑) and the other two long (shown as —), र is (–⏑ –) long, short and long. The following stanza gives a clear idea of the गणs--आदिमध्यावसानेषु य-र-ता यान्ति लाघवम् । भ-ज-सा गौरवं यान्ति मनौ तु गुरुलाघवम् ॥ An Āryā or a stranza contains यतिs and गणs. आर्या does not here mean the 'आर्या' metre' which is defined as यस्याः प्रथमे पादे द्वादशमात्रास्तथा तृतीयेऽपि । अष्टादश द्वितीये चतुर्थके पञ्चदश साऽऽर्या ॥" It depends on मात्राs (prosodial or syllabic instants, the time required to pronounce a short vowel) and not on गणs and therefore is not 'गणोचित'. आर्या may, therefore, be taken to mean a stanza and not आर्या metre. The commentator explains आर्या as छन्दोविशेषः This is untenable. समुपात्ता यतिगणानां मुनिजनानां योग्या मात्रा यया (महाश्वेता); समुपात्ता यतयः विश्रामाः गणाः मगणादयः तेषां उचिता मात्रा यस्याः (आर्या). Note that with महाश्वेता मात्रा means 'wealth, property', for this sense of मात्रा cf. "शून्यमठिकायां मात्रां न मुंचति" पञ्चतन्त्र; with आर्या, मात्रा means a "prosodial or syllabic instant. आलिखितामिव अचलावस्थानाम्—motionless like one painted in a picture. A woman in a picture is motionless and महाश्वेता was also motionless as she was observing penance. अंशुमयीमिव तनुच्छायानुलिप्तभूतलाम्—enveloping the surface of the earth (भूतल) with her physical lustre (तनुच्छाया), as if, she were made of rays that also can be described as अनुलिप्तभूतल. अंशुमयी—a product of rays. निर्ममाम् unattached having no 'ममभाव'. Generally man is attached to this world and looks upon his family and possessions as his own (मम or मे); महाश्वेता was not attached to anything. A man who has (ममत्व) can never be happy cf. अशनं मे वसनं मे जाया मे बन्धुवर्गो मे इति "मे मे" कुर्वाणं कालवृको हन्ति पुरुषाजम् ॥ अमानुषाकृतिम्—अमानुषा आकृतिः यस्याः—of a form superhuman. दिव्यत्वाद् अपरिज्ञायमानवयःप्रमाणाम्—whose age could not be discerned (अपरिज्ञायमान) or reckoned on account of her divinity. Divine beings are always young (निर्जर) and therefore it is difficult to ascertain their age अपरिज्ञायमानं अनिश्चीयमानं वयः यस्याः । अष्टादशवर्षदेशीयां—of about eighteen winters. To denote slight

incompleteness the affixes कल्पक (कल्प) देश्य, देशीयर, (देशिय,) are added according to Sutra (सूत्र) "ईषदसमाप्तौ कल्पदेश्यदेशीयरौ" V. III. 67 सि. कौ. 2022 प्रतिपन्नपाशुपतव्रतां—प्रतिपन्नं पाशुपतस्य (शिवस्य) व्रतं यया—the vow of the devotee of *Śiva.*

P. 8. L. 21—P. 9 L. 13

ततोवतार्य......प्रतीक्षमाणस्तस्थौ भगवते त्रिलोचनाय प्रणम्य—bowing to venerable *Śiva.* त्रिलोचन (having three eyes) अनिमेषपक्ष्मणा—unwinking (gaze). अविद्यमानः निमेषो यस्य तद् अनिमेषं पक्ष्म (an eyelash) तेन—उदपादि—Aorist third person singular of पद् with उद् (पद् गतौ) The सूत्र चिणं ते पदं III i 60 सि. कौ. VI. 2573 gives चिण to the root in Atm III person singular (त) This चिण् elided by त by the sutra चिणो लुक् IV iv 104 सि. कौ. 2338. आविर्भूतविस्मयस्य—आविर्भूतः विस्मयः (wonder) यस्मिन्. अहो जगति जन्तूनामसमर्थितोपनतानि आपतन्ति वृत्तान्तान्तराणि—Indeed in this world many (unexpected) incidents befall human beings which come to them and yet remain unaccounted for. *Chandrāpīda* means that many an inexplicable incident occurs in man's life. The following clauses explain how this happens. वृत्तान्तान्तराणि has to be understood as विविधाः वृत्तान्ताः तथाहि=for example यदृच्छया-by chance. तुरंगमुखमिथुन—the horse-faced couple (of *Kinnaras*)—a Mythical being with a human figure and the head of a horse—किन्नरs were the musicians of the gods cf. उद्गास्यतामिच्छतिकिन्नराणां तानप्रदायित्वमिवोपगन्तुम् । कुमारसंभव-I-8. दिव्यजनसंचरणोचितः—fit for the movements of heavenly beings. मानवानामगम्य—untrodden by human beings. सिद्धजनोपस्पृष्टजलं—सिद्धजनैः (semi-divine beings—See above) उपस्पृष्टं जलं यस्य. तीरलेखाविश्रान्तेन (qualifying मया –)–while resting on its bank. संशीति=संशयसंभूति-possibility (संभव) संभूति is used as meaning both possibility and origin. In the para above see the use of संभूति. कुतोऽत्र विगतमर्त्ये—प्रदेशे गीतध्वनेः संभूतिः इति समुपजातकौतुकः । गान्धर्वध्वनि—musical note गांधर्व=art of singing or music. cf. कापि वेला चारुदत्तस्य गान्धर्वं श्रोतुं गतस्य । मृच्छकटिक III Act. तद्यदि etc. the lady was "divine"; he was not sure whether she would remain there. She would suddenly vanish or fly away. अतिमहानयमवकाश आश्चर्याणाम्—How many great wonders are stored in this place. अवकाश-Place or (इयं कन्या) अतिमहानवकाश आश्चर्याणाम्—This maiden is a mystery to me. स्फटिकमण्डपिका—crystal pavilion. गीतसमाप्तावसर—the time of the end of the song; the finish of the song. Note that out of courtesy, *Chandrāpīda* did not disturb the lady in her song. प्रतीक्षमाणः Pres. part from ईक्ष् with प्रति.

P. 9. L. 14-P. 10. L. 22

अथ गीता......शिरसा सप्रश्रयं प्रतिजग्राह—The main sentence is सा कन्यका ......चन्द्रापीडमाबभाषे । मूकीभूतवीणा when the notes of the lute had stopped. मूकीभूता वीणा यस्याः. प्रशान्तमधुकरमधुररुतेव कुमुदिनी-like a lily-plant at the cessation of the sweet buzzing of the bees (प्रशान्तं मधुकराणां मधुरं रुतं यस्याम्) The maiden is compared to the कुमुदिनी and the notes of her वीणा to the sweet buzzing of bees. कृतहर-प्रणामा—कृतः हराय (शिवाय) प्रणामः यया. तपःप्रभावप्रगल्भया-confident owing to the power of her austerities. तपोभिरिव पावयन्ती-as though purifying him with her penance. The word इव means 'as though' as in लिम्पतीव तमोऽङ्गानि वर्षतीवाञ्जनं नभः । मृच्छकटिक I 34. तपस् पुण्य, तीर्थजल[1] etc. are regarded as white; hence the poet says that when the girl eyed the prince, she, as though, injected him with merit or sprinkled him with holy waters or purified him with austerities or purged him of all impurities etc. समाश्वासयन्ती cheered him. As soon as she looked at him, his nervousness disappeared from him. At first he was hesitating whether to approach or not. स्वागतमतिथये-Welcome to thee, O guest! स्वागत is used chiefly in greeting a person who is put in the dative case (अतिथये) cf. स प्रत्यग्रैः कुटजकुसुमैः कल्पितार्घाय तस्मै प्रीतः प्रीतिप्रमुखवचनं स्वागतं व्याजहार ॥ मेघदूत I 4 Also स्वागतं देव्यै । मालविकाग्निमित्र Act. I. तदुत्तिष्ठ—(Please get up.) संभाषणमात्रेणेवानुगृहीतं आत्मानं मन्यमानः who thought himself (आत्मानम्) honoured by her very speech. शिष्य इव तां व्रजन्तीमनुवव्राज—followed her like a disciple. See also above यौवनेनापि स्वकालोपसर्पिणा निर्विकारविनीतेन शिष्येणेवोपस्यमानाम्। समर्थयामास Peri perf. 3rd per. sing. from सम्+अर्थ to think, to believe, consider. 'he thought' 'मया न साधु समर्थितम् ।' 'अनुपयुक्तमिवात्मानं समर्थये । 'हन्त'-an interjection expressing 'joy' cf. हन्त भो लब्धं मया स्वास्थ्यम् शाकुन्तल IV and generally it indicates sorrow or disappointment. हा हन्त हन्त नलिनीं गज उज्जहार । also हन्तैकस्थं क्वचिदपि न ते भीरु सादृश्यमस्ति । मेघदूत II. 41. कृतं हि मे कुतूहलेन प्रश्नाशया हृदि पदम्-curiosity indeed prompts me to question her. Note the idiomatic expression. तपस्विजन-दुर्लभदिव्यरूपाया—तपस्विजनेषु दुर्लभं रूपं यस्याः सा तस्याः । a form unseen among the ascetics. The sages expose their bodies to heat, cold and bodily tortures. They do not, therefore, possess a person as charming as that of the maiden. एवं कृतमतिः—Having resolved thus (कृता मतिः येन) दिवापि रजनीसमयं-दर्शयद्भिः तमालतरुभिरन्धकारितपुरोभागाम्. This and the following seven clauses in the acc. sing. qualify गुहाम् ....This is an eloquent description of the cave where the maiden had her abode. Whose entrance (पुरोभाग) was darkened by

1

Tamāla trees that produced the illusion of the night-time even during day (दिवापि) or turned even the day into night. मदमत्तमधुलिहां विरुताभिः मुखरीकृतपर्यन्ताम् (the regions upto) its borders (पर्यन्त) were resounding with the humming of intoxicated bees. (मदेन मत्ताः मधुलिहः) मन्द्र sweetly, delightfully (goes with कूजतां). उत्फुल्लकुसुमेषु-उत्फुल्लानि कुसुमानि येषु qualifying निकुञ्जेषु. निकुञ्ज—a bower. मुखरीकृतः पर्यन्तः यस्याः मुखर-मुखमस्ति अस्य । The next clause is अपां प्रस्रवणैः—आबध्यमान-नीहारां—in which dew (नीहार) was created by cascades (प्रस्रवण) of water. For नीहार cf नीहारपरुषो लोकः पृथिवी सस्यशालिनी ।-रामायण. अतिदूरपातिनीनां–falling from a great height. (qualifying अपाम्); धवलशिलातल-प्रतिघातोत्पतनफेनिलानां–धवलेषु शिलातलेषु यः प्रतिघातः (striking against) तस्मात् उत्पतनं (rebounding) तेन फेनिलानां (foaming). As the water struck the white rocks, it rebounded and so became foamy. उत्कोटिग्रावविटङ्कविपाट्यमानैः उत्कोटयः (with up-turned edges) ये ग्रावाणः (rocks, lit, stones) तेषां विटंकाः (tops) तैः विपाट्यमानैः (qualifying प्रस्रवणैः). The cascades were shattered to pieces by the tops of the sharp edges of rocks and hence branched off into many streams. तुषार-शिशिरशीकरासारैः—showering sprays cool like snow (तुषार) (qualifying प्रस्रवणैः) अवशीर्यमाणः तुषारवत् शिशिरः शीकरः तस्य आसारैः or अवशीर्यमाणः तुषारः तस्य शिशिराः शीकराः तेषां आसारैः । As the cascades were flowing with great velocity and were dashing against the rocks, they showered sprays of water. This made the cavern misty.—°उपलक्ष्यमाणाम् which had, as though, waving chowries at it portals. There were streams running on both of its sides and they looked like moving chowries. The streams were white like a garland of snow (हिमहार) (Kane takes हार as a necklace of pearls but हिमहार which balances with हरहास appears more poetic) and also like the laughter of *Śiva* (which is also white. See above.) अन्तःस्थापितमणिकमण्डलुमण्डलाम्—with a circular bejewelled कमण्डलु inside it. अन्तःस्थापितं मणिकमण्डलुमण्डलं यस्याम्. मणिकमण्डलुमण्डलम्. This shows that *Bāṇa* loses sight of his plot in the midst of his description—This कमण्डलु is none else but that of पुण्डरीक as we shall see below 'तत्प्रीत्या तमेव कमण्डलुमादाय'। It is too much to imagine that *Puṇḍarīka* had a jewelled *Kamaṇḍalu*. There is no mention of a मणिकमण्डलु in the description of पुण्डरीक. *Bāṇa* had nowhere mentioned the possibility of *Mahāśvetā's* bringing a कमण्डलु from her father's place nor has the latter presented one to her. Under the circumstances it would have been better if *Bāṇa* had dropped the word मणि. मण्डल cannot be taken in the sense of a group or circle for, as we have seen above, the maiden was यातिगणोचितमात्राम्

and hence we cannot imagine that there were many कमण्डलुs (some of which were studded with jewels). This is certainly a defect in *Bāṇa* योगपट्टिका--a kind of cloth worn on the back and knees by ascetics during the abstract meditation. It was hanging in a corner (एकान्तावलम्बित). विशाखि etc. विशाखिकायाः शिखरे निबद्धं नालिकेरफलस्य वल्कलं (skin) तन्मयं धौतं उपानहोः (sandals) युगं (pair) यस्याम् विशाखिका= (शिंकाळे in Marathi) a loop. Here a pair of sandals were placed on the loop. अवशीर्ण etc. the bed of bark which was placed in a corner (एकदेश) (वल्कलशयनीय) was dusty on account of holy ash (भस्म) that was scattered. महाश्वेता used to apply भस्म all over her body. As she slept, it was spread on the bed and that is why the bed was dusty. अंगभस्म--holy ash applied to body. इन्दुमण्डलेन etc.-- There was a begging bowl made of conch (शंख) which was, as if, the lunar disc carved out (in the shape of a भिक्षाकपाल). As the begging bowl was made of conch it was white; hence the idea that it was carved out of the moon's disc. Some understand here इन्दुमण्डले-नेव टङ्कोत्कीर्णेन शङ्खमयेन as separate adjectives of भिक्षाकपाल. We feel that our interpretation brings out the necessary poetic touch which we hardly miss in *Bāṇa*. संनिहितभस्मालाबुकां--wherein was to be found a gourd-vessel for storing ashes (भस्म). अलाबुक a vessel made of the gourd fruit. This fruit is very light and floats in water. Cf. किं हि नामैतदम्बुनि मज्जन्त्यलाबूनि प्लवन्ते ग्रावाण इति।--महावीरचरित I. तस्याश्च द्वारि etc. The main sentence is तस्याश्च द्वारि समुपस्थितां तां कन्यकामवादीत्—वल्कलशयनशिरोभागविन्यस्तवीणाम् qualifies तां कन्यकाम् = who had placed her lute near the pillow of the bed made of bark. वल्कलमयं शयनं तस्य शिरोभागे विन्यस्ता वीणा यया सा. पर्णपुटेन=with a vessel made of leaves. (पर्ण) ['द्रोण' in Marathi.] अर्घसलिलम्=holy water—i. e. water meant for offering अर्घः—for अर्घ see note *supra*. अलमतियन्त्रणया=enough of this constraint. Cf. अलमलमुपचारयन्त्रणया—मालविकाग्निमित्र IV. 5. For अलम्=see above. कृतम्=enough. त्वदीयमालोकनमपि etc.—Even your mere glance is capable of (अलं) removing all sins. अलं=able to [as in तस्यालमेषा क्षुधितस्य तृप्त्यै । रघुवंश II]. Note that अलं in the above sentence अलमतियन्त्रणया means 'enough' अघमर्षण=अघं (sin) मर्षति (destroys) इति 'sin-destroying prayer' this is the name applied to the 190th सूक्त in the 10th मण्डल of ऋग्वेद.

ऋतं च सत्यं चाभीद्धात्तपसोऽध्यजायत । ततो रात्रिरजायत ततः समुद्रो अर्णवः ॥
समुद्रादर्णवादधि संवत्सरो अजायत । अहोरात्राणि विदधद्विश्वस्य मिषतो वशी ॥
सूर्याचन्द्रमसौ धाता यथा पूर्वमकल्पयत् । दिवं च पृथिवीं चांतरिक्षमथो सुवः ॥

For अघमर्षण see. App. IV

Note the use of passive imperative in विमुच्यतां, आस्यतां etc. which indicates respect for the person addressed. अनुबध्यमानः—when pressed (again and again). अतिथिसपर्या=worship of the guest. अतिथि= guest. This word is derived in more ways than one. (i) न विद्यते तिथिर्वारान्तरं वा यस्य सः (ii) from अत्—अतति to go—one who is always journeying (iii) न तिष्ठतीति अतिथिः. Cf. "एकरात्रं तु निवसन्नतिथिर्ब्राम्हणः स्मृतः अनित्यं हि स्थितो यस्मात् तस्मादतिथिरुच्यते ॥ मनुस्मृति III—102. (iv) अनित्य+ स्थित (नन्दन) (v) अनित्य + आगम (पराशर) (vi) "न विद्यते तिथिः तिथिज्ञानं सततप्रवसनाद् यस्य". सपर्या=worship or honouring. Cf. सपर्यासौकर्यं हरिचरणयोरस्तमयते । सप्रश्रयं प्रतिजग्राह = accepted modestly. सप्रश्रयं—प्रश्रयेण सह यस्मिन् कर्मणि यथा स्यात्तथा । अतिदूरावनतेन—He bent his head in order to show his respect for her, indicating that he was inferior to her.

P. 10 L. 23.—P. 11 L. 13.

कृतातिथ्यया च...प्रणयः । कृतातिथ्यया-कृतं आतिथ्यं यया सा । द्वितीयशिलातलोपविष्टया—द्वितीये शिलातले उपविष्टया. क्षणमिव=He waited just for a moment—during which time he tried to recollect the whole account. आरभ्य = beginning with. आरभ्य, though a gerund from रभ् with आ, is used as an adverb governing the ablative. विदितसकलवृत्तान्ता —विदितः सकलः वृत्तान्तः यया सा qualifies कन्यका. स्वयंपतितैः फलैः—fruits that were not felled but that fell down of themselves. Her bowl was filled with such fruits. Nature also seemed to bestow on her her favours. उपयोगाय नियुक्तवती—asked (चद्रापीड) to eat them. नाम = indeed. Cf. विनीतवेषेण प्रवेष्टव्यानि तपोवनानि नाम । शाकुन्तल I. Act. किमतः परमाश्चर्यं what is more wonderful (than this)? व्यपगतचेतनाः—having no consciousness. व्यपगता चेतना येषाम्. *Bāṇa* should have used the word अचेतना—as the trees were not व्यपगतचेतन (whose चैतन्य was gone) but were अचेतन (had no चैतन्य at all). समतिसृजन्तः = offering (Pres. Part. from सृज् with सम् + अति) आत्मानुग्रहं उपपादयन्ति = honour themselves (inasmuch as they i. e. the fruits are accepted by her). चित्रं = wonderful. Cf. चित्रं चित्रं बत बत महच्चित्रमेतद् विचित्रम् । and also चित्रं बधिरो नाम व्याकरणमध्येष्यते । अदृष्टपूर्वम् = न दृष्टं पूर्वं यस्य—not seen before. आलोकितं = a past passive participle from लोक् with आ—here used as a noun. अधिकतरोपजातविस्मयः—अधिकतरं उपजातः विस्मय : यस्य. अधिकतरोपजात is a सुप्सुप् compound. The whole is a बहुव्रीहि compound. निर्झरजलनिर्वर्तितस्नानविधिः—निर्झरस्य जले निर्वर्तितः स्नानविधिः येन सः. *Chandrāpīḍa* refreshed himself by a dip in the water of a neighbouring streamlet. उपस्पृश्य—after sipping water i. e. doing the आचमनविधि. तावद् अवतस्थे यावत्—stopped so long as (etc.) तावत् यावत् are used as correlatives in very many senses (i) as much

as (ii) all "यावन्मानुष्येक शक्यमुपपादयितुं तावत्सर्वमुपपाद्यन्ताम्" का. 62 (iii) as long as—so long. This is the sense in which the correlatives are used here. Also cf.

न तावन्निर्वीर्यैः परपरिभवाक्रान्तिकृपणैः ।
वहाम्यङ्गैरेभिः प्रतनुमपि संस्काररचनाम् ॥
न यावन्निःशेषक्षपितरिपुचक्रस्य निहितं ।
सुगांगे हेमाङ्कं नृवर तव सिंहासनमिदम् ॥—मुद्राराक्षस.

P 11, L.-14—P 12. L. 14.

इति परिसमापिताहारां.........रोदितुमारेभे । परिसमापिताहारां—परिसमापितः आहारः यथा. निर्वर्तित—निर्वर्तितः संध्योचिताचारः विधिः यया—concluded her evening rites. विश्रब्धं—non-chalantly. Cf. विश्रब्धं हरिणाश्चरन्त्यचकिता देशागतप्रत्ययाद् । स्वप्नवासवदत्तम् I. 15. ताम् is the object of अवादीत् । After eating food and drinking water चन्द्रापीड asked महाश्वेता. त्वत्प्रसादप्राप्तिप्रोत्साहितेन—त्वत्प्रसादस्य प्राप्तिः तया प्रोत्साहितेन. *Chandrāpīḍa* was encouraged by महाश्वेता's favour and therefore the curiosity roused in him made him bold to make some enquiries of her. मानुषतासुलभो लघिमा—levity natural to mankind. It is certainly ungentlemanly to enquire about the private life of a lady one does not know. *Chandrāpīḍa* therefore, thought that his curiosity was the mere result of levity. अनिच्छन्तमपि—though I don't desire (to ask you). Note the construction प्रश्नकर्मणि नियोजयति—the subject of this is मानुषतासुलभो लघिमा. प्रभुप्रसादलवः—just a bit of favour from the great. अधीरप्रकृतिः—अधीरा प्रकृतिः (स्वभावः) यस्य impatient person. 'Even the slightest favour from the exalted emboldens the fickle-minded' प्रागल्भ्यं धाष्टर्यम्; कालकला= a short interval, a moment. *Chandrāpīḍa* means that there is some justification for his inquiry. Association even if it be for a very short time begets familiarity. अणुरपि—etc. Even a little acceptance of courtesy produces respect. तद्यदि etc. He says that महाश्वेता should narrate her account if it is not too painful to her. Note the modest language he uses 'आत्मानमनुग्राह्यमिच्छामि'. कतरत्=which (going with the word कुलं) कतमम् would have been better. मरुतां—of gods. कालिदास has used the word मरुत् in the sense 'gods' in वैमानिकानां मरुतामपश्यदाकृष्टलीलान्नरलोकपालान् ।—रघुवंश VI. 1. गुह्यक–name of a class of demigods like *Yakṣas*. They are attendants of *Kubera* and guardians of his treasures. Cf. गुह्यकस्तं ययाचे । in मेघदूत. अप्सरस्= nymphs. Cf. अप्सु निर्मथनादेव रसात्तस्माद्वरस्त्रियः । उत्पेतुर्मनुजश्रेष्ठ तस्मादप्सरसोऽभवन् । A class of female divinities or celestial damsels who reside in the sky and are regarded as the wives of the *Gandharvas*. They are very fond of bathing, can change their

shapes, and are endowed with super-human powers. They are called स्वर्वेश्याः and are usually described as the servants of *Indra*. Mahābhārata आदिपर्व speaks of them as the daughters of *Kāśyapa* and *Ariṣṭa*. See also App. IV. कुलमनुगृहीतं--favoured the family. Note the roundabout but modest way of the questions. कुसुमसुकुमारे—tender like flower. व्रतग्रहणम्--taking the vow. क्वेदं वयः etc. Note the use of क्व......क्व. which indicates contrast or disparity. Cf. क्व सूर्यप्रभवो वंशः क्व चाल्पविषया मतिः। रघुवंश I. 2 also क्व तेऽन्योयं यत्नः क्व च नु गहनाः कौतुकरसाः। उत्तररामचरित VI. 33, and also क्व वयं क्व परोक्षमन्मथो मृगशावैः सममेधितो जनः। शाकुन्तल II. 23. अद्भुतमिव—as though it is a wonder. किंनिमित्तं etc.--why do you have your abode which is full of happiness, and resort to this wild life ?—अनेकसिद्धसाध्यसंबाधानि--full of (संबाधानि) several सिद्धs and साध्यs. सिद्ध--a semidivine being supposed to be of great purity and holiness and said to be particularly characterised by eight supernatural faculties called सिद्धिs—अणिमा, लघिमा, प्राप्ति, प्राकाम्य, महिमा, ईशित्व, वशित्व and कामावसायिता. Cf. "उद्वेजिता वृष्टिभिराश्रयन्ते शृङ्गाणि यस्यास्तपवन्ति सिद्धाः।" कुमा. I-5. साध्य—a class of celestial beings. वनमाधिवससि—resort to forest life. वस् with अधि governs the accusative. कश्चार्यं etc. "How wonderful it is," says चन्द्रापीड, "that *Mahāśvetā* has such a fair body though it is fashioned from those very elements which go to make our bodies". नेदमस्माभिः etc. I have never seen or heard of such a thing before. अस्माभिः—*Chandrāpīḍa* refers to himself in the plural. Great persons always refer to themselves in plural. दुष्यन्त calling himself as वयं—in वयं तत्त्वान्वेषान्मधुकर हतास्त्वं खलु कृती। शाकुन्तल I Act. किमप्यन्तर्ध्यायन्ती—thinking very deeply or musing about something. She then stopped for a moment, took a deep breath. स्थूलस्थूलैः etc.—all these words in instumental plural qualify the word अश्रुभिः (tears). अन्तर्गतां हृदयशुद्धिं etc. They were coming out bringing with them the purity of her heart (as they were coming out from within). इन्द्रियप्रसादं--serenity of the senses. तपोरसनिष्यन्द--the stream of the 'juice' of penance. द्रवीकृत्य turning it into liquid. This is a च्वि form from द्रव+कृ—as in स्वागतीकृत्य केकाः अच्छाच्छैः--extremely pure. अमलकपोलस्थलगलितैः--dripping from her broad spotless cheeks. अमलं निर्मलं यत् कपोलस्थलं तस्मात् गलितैः. अवशीर्ण etc. अवशीर्णः (broken) यः हारः तस्य मुक्ताफलानां तरलः यः पातः तद्वत् that fell down as quickly (and splendidly) as the pearls of a necklace cut asunder. अनुबद्धबिन्दुभिः--the drops of which were running in continuous stream. वल्कलावृत etc. वल्कलेन आवृतौ यौ कुचौ तयोः शिखराभ्यां जर्जरिताः सीकराः येषां. The tears were falling from her eyes and the shower was striking against the ends of

her breasts; and hence the tears were sprayed about. Cf. The commentator's remark एतेन कुचयोः अतिकाठिन्यं व्यञ्जितम्। आमीलितलोचना—with eyes closed. रोदितुमारेभे—*Mahāsweta* was overwhelmed with grief when she remembered her sorry past.

P. 12-L. 15--P. 13-L. 5.

तां च प्ररुदितां......श्रूयताम्। व्यसनोपनिपात = onslaught of calamities. अनभिभवनीयां—that does not deserve to be attacked (अभि + भू = to attack, आत्मीयां कुर्वन्ति--make their own. सर्वथा etc. *Chandrāpīda* says "It's true that calamities do befall human beings." The two negatives न...न make an assertive affirmative according to the rule द्वौ नञौ प्रकृतार्थं गमयतः। शरीरधर्मन् = human being. The word धर्मन् becomes धर्म at the end of the compound. बलवती हि द्वन्द्वानां प्रवृत्तिः--the actions of the pairs are certainly great. द्वन्द्वs are सुख-दुःख, लाभ-अलाभ, etc. to which everyone is subject. *Chandrāpīdā* suggests that *Mahāsweta* should feel troubled is not unnatural. But he is surprised very much to find her shedding tears, for trivial things don't make the great weep. Note the construction शोककारेण क्षेत्रीक्रियन्ते मूर्तयः. न हि क्षुद्रनिर्घाताभिहता चलति वसुधा. Earth would never shake by the fall of mild strokes. This is stated by way of illustration. This is an instance of the figure of speech called अर्थान्तरन्यास in which a general or a particular statement is supported by a particular or a general statement respectively. An excellent illustration of this अलंकार is :— बृहत्सहायः कार्यार्थं क्षोदीयानपि गच्छति। संभूयाम्भोधिमभ्येति महानद्या नगापगा॥ इति संवर्धितकुतूहलः etc. इति = thus. *Chandrāpīda's* curiosity was all the more increased when he saw the maiden shedding tears. शोकस्मरणहेतुना the cause of reminding her of her grief. He thought that he had committed an offence inasmuch as his inquiry resulted in her remembering her grief. मुखप्रक्षालनोदक--मुखस्य प्रक्षालनाय उदकं. उपनिन्ये--is perfect third person singular of नी with उप. तदनुरोधात्-तस्य अनुरोधात् i. e. according to his wish. अविच्छिन्नबाष्पजलधारासन्ताना--अविच्छिन्नः बाष्पजलस्य धाराणां सन्तानः (stream) यस्यां कषायितोदरे (qualifying लोचने--two eyes). The interior (उदर) of which was slightly reddish--due to sobbing. वल्कलोपान्त--with the end of the bark garment. वदनमपमृज्य she wiped off (the tears on) the face. अतिनिर्घृणहृदयायाः who is extremely hard-hearted. *Mahāsweta* curses herself once again and asks him 'what's the use of knowing my unfortunate account.' None-the-less, as he was so curious she would narrate it.

P. 13-L. 6--P. 14-L. 14.

एतत्प्रायेण......स्वामिनी तस्याभवत् । Here begins *Mahāśweta's* story. कल्याणाभिनिवेशिनः--कल्याणे (good) अभिनिवेशः यस्य--good loving *i. e.* a nobleman. Cf. आलोकयतु तावत् कल्याणाभिनिवेशी लक्ष्मीमेव प्रथमम् । कादम्बरी श्रुतिविषयमापतितं—has reached the ears. विबुधसद्मन् = the abode of gods (विबुध). For the word विबुध in the sense of 'god' compare the सुभाषित--गोक्षारं न निधीनां महयन्ति महेश्वरं विबुधाः । There were अप्सरस्s in the abode of gods. For the word अप्सरस् see above. कमलयोनि = *Brahmā*--born in the lotus. Note in this paragraph *Bāṇa's* vast vocabulary. He has used fourteen different words to indicate the same idea of 'being born from.' अर्ककिरण = rays of the sun. सौदामिनी = lightning Cf. तडित् सौदामिनी विद्युत् चपला चंचलापि सा । शंप शतह्रदा ह्रादिन्यैरावत्यक्षणप्रभा ॥ दक्षस्य प्रजापतेरतिप्रभूतानां कन्यकानां मध्ये-from among the too many daughters of दक्ष प्रजापति--*Dakṣa* had as many as sixty daughters in all. This reference to अतिप्रभूत कन्यकाs suffers from the fault अपुष्टार्थत्व-'redundant use,' as this has no bearing on the context. The reader can as well understand the account without knowing the fact that *Dakṣa* had too many daughters. An illustration of this दोष is found in विलोक्य वितते व्योम्नि विधुं मुञ्च रुषं प्रिये । in which the word वितत is superfluous. मुनि and अरिष्टा were the names of the two daughters. मुनि had sixteen sons the first among whom was चित्रसेन and the last चित्ररथ. सकलत्रिभुवनप्रख्यातपराक्रमः-सकलत्रिभुवने प्रख्यातः पराक्रमः यस्य । whose valour was known or broadcast all over the three worlds. आखण्डल=इन्द्र (the king of gods) whose lotuslike feet (चरणकमल) were fondled by the crests of the head (मौलिमाला) of all gods. समस्ताः ये सुराः तेषां मौलिमालाः ताभिः लालितं चरणं एव नलिनं यस्य--qualifies आखण्डल. सुहृच्छब्देनोपबृंहितप्रभावः (qualifying चित्ररथ) whose valour was increased on account of the fact that *Indra* called him his friend. अधिपत्य=leadership. असिलता etc. (qualifies बाहुना)—arm which was darkened by the collection of the rays of his sword (which he used to wield constantly). असिलता खड्गलता तस्य मरीचयः तेषां निकरः तेन मेचकितेन श्यामलितेन । शैशवे एव आप्तवान् obtained (the leadership) while yet a boy. इतश्च etc. तस्य goes with निवासः—He was residing on the *Hemakūṭa* mountain. भारतवर्षादुत्तरेण-to the north of भारतवर्ष. Note the use of the ablative (भारतवर्षात्) which is against the rule of पाणिनि which says that the words उत्तरेण, दक्षिणेन etc. govern the accusative, किंपुरुषनाम्नि वर्षे--in the country किंपुरुष. वर्ष is a division of the world. There are nine वर्षs viz. कुरु, हिरण्मय, रम्यक, इलावृत, हरि, केतुमाला, भद्राश्व, किंनर (or किंपुरुष) and भारत. The last one is mentioned in

एतदूढगुरुभारभारतं वर्षमद्य मम वर्तते वशे—शिशुपालवध XIV. 5 and also in वर्षं तद् भारतं नाम भारती यत्र सन्ततिः । वर्षपर्वत–is the mountain that divides one country from another. हेमकूट is one of the seven वर्षपर्वतs the others being हिमवान्, ऋषभ, मेरु, नील, श्वेत and शृंगिन्. भुजयुगपरिपालितानि–protected by him with his two arms. गन्धर्वशतसहस्राणि–गन्धर्वाणां शतानां सहस्राणि–hundreds of thousands of गन्धर्वs. चैत्ररथं—चित्ररथस्य इदं तेन is the subject of खानितम् (dug out) in the next sentence. भवानीपतिः=Lord *Śiva*—the husband of भवानी. मम्मट in his काव्यप्रकाश has pointed out that भवानीपति is a 'faulty' (दुष्ट) word. The word भवानी = पार्वती, wife of भव i. e. *Śiva*. So it is straight to say 'भव' instead of 'भवानीपति' which means husband of the wife of *Śiva*, suggesting that पार्वती had another husband too!—सोदर्य = brother (born of the same womb)—The compound is resolved as समाने उदरे शयितः स सोदर्यः. स is optionally substituted for समान by the सूत्र 'विभाषोदरे' VI–ii–88. The other compound will be समानोदर्यः अतिपरिमितगन्धर्वबलपरिवारस्य–अतिपरिमितानां (innumerable) गन्धर्वाणां बलं (army) परिवारः यस्य. स एव गिरिः i.e. the same mountain हेमकूट, सोममयूख = rays of the moon. किरणजलानुसारगलितेन–किरणा एव जलं तद् अनुसारेण गलितं qualifies लावण्य. रजनिकरकलाकलापलावण्येन रजनिकरस्य (moon) कलाः तेषां कलापस्य (collection) लावण्येन. त्रिभुवननयनाभिरामा त्रयाणां भुवनानां समाहारः त्रिभुवनं तस्य नयनेभ्यो अभिरामा (attractive)–i.e. an undisputed beauty. हिमकरकिरणावदातवर्णा–हिमकरस्य (moon) किरणवद् अवदातः (resplendent) वर्णः यस्या सा. This is redudant as only in the above line the author has told us that she was created from the लावण्य of रजनिकरकलाकलाप. There is no point, therefore, in saying that her complexion was resplendent like the rays of the moon. मंदाकिनीमिव क्षीरसागरः—This is stated by way of illustration. मन्दाकिनी = Celestial Ganges. मकरकेतन = Cupid (मकरः केतनं i. e. banner यस्य). सदृशसमागमोपजनितं—सदृशेन यो समागमः तेन उपजनितः (मुद् i. e. joy).

P. 14 L. 15—P. 14 L. 22.

तयोश्च......पदम्. *Māhāswetā* at long last connects the link of the story to her own birth. See thinks that she was ill-fated and was born only to be miserable. विगतलक्षणा—having no auspicious signs. लक्षण is a lucky auspicious mark on the body. They are said to be 32 in number. *Cf.* द्वात्रिंशल्लक्षणोपेतः compare also क्लेशावहा भर्तुरलक्षणाहम् । रघुवंश XIV. 5. It may, however, be noted that महाश्वेता was not in fact विगतलक्षणा but calls herself so because she was despondent. अनेकसहस्रदुःखभाजनं—an abode of thousands of calamities. The words

पद, आस्पद, भाजन are always used in neuter singular irrespective of the gender or person of the subject. सुतजन्मातिरिक्तेन—which excelled the (festivities that would be indulged in at the time of) a son's birth—अभिनन्दितवान्. कृतयथोचितसमाचारः—कृतः यथोचितः (fitting) सम्यक् आचारः येन. On the birth of a child, various rites such as जातकर्म, षष्ठीजागर etc. are to be performed. दशमे अहनि नाम कृतवान्—contrast this with the modern method of 'naming' a child on the twelfth day (instead of on the tenth). At another place *Bāṇa* has also mentioned this naming ceremony as taking place on the 10th day. "अतिक्रान्ते च षष्ठीजागरे प्राप्ते च दशमेऽहनि......चन्द्रापीड इति नाम चकार"। In the next sentence *Bāṇa* says that next day शुकनास—a *Brāhmaṇa* performed the नामकरणविधि of his son. Does this mean that there was some different practice prevalent in the days of *Bāṇa*? Or शुकनास on account of his official relation could not name his child before the king's son was christened! कलमधुरप्रलापिनि—कलं मधुरं च प्रलपति इति. The word कल = sweet indistinct sound. वीणेव गन्धर्वाणामङ्कादङ्कं संचरन्ती—moving from the lap of one *Gandharva* to the lap of another like a lute. Note that वीणा also is placed on the lap at the time of playing thereon. गन्धर्व refers both to the family of गन्धर्वs and musicians in general. This is a simple but excellent illustration at once convincing. कलमधुरप्रलापिनी is applicable to वीणा also–'producing sweet and indistinct notes'. अविदित etc. अविदितः स्नेहस्य शोकस्य च आयासः यत्र तेन मनोहरम्. Her babyhood was pleasing because she did not know the hardships of love and sorrow. वसन्त इव मधुमासेन etc. is an excellent illustration of रशनोपमा (not मालोपमा as Kane takes it) or girdle comparison in which there is a series of similes, the उपमान (standard of comparison) in the first being the उपमेय (object of comparison) in the second and so on. मधुमास the month चैत्र. The main sentence is मे वपुषि नवयौवनेन पदं कृतं—I attained youth. Note that what is suggested is that an already charming object (viz. महाश्वेता) was rendered more charming just as वसन्त which is itself charming is rendered more attractive by मधुमास which in turn is rendered more charming by नवपल्लव and so on. पदं कृतं=set its foot. Cf. अपाङ्गयोः केवलमस्य दीर्घयोः शनैः शनैः श्यामिकया कृतं पदम्। कुमारसंभव V. 21.

P. 15. LL. 1–22.

अथ विजृम्भमाण......व्यचरम्। The main sentence is अथ मधुमासदिवसेषु एकदा अहं अम्बया सह अच्छोदं सरः स्नातुमभ्यागमम्. All words in locative plural qualify the word मधुमासदिवसेषु. विजृम्भ etc. in which forests of fresh lotuses were blooming (विजृम्भमाण) विजृम्भमाणानि (expanding)

नवनलिनवनानि येषु। अकठोर etc.—which excited the lovers on account of several tender (अकठोर) mango-blossoms. Mango-blossom excites lovers. It is one of the five 'arrows' of 'Cupid' the other four being अरविन्द, अशोक, नवमल्लिका and नीलोत्पल. अकठोराः (unripened) याः चूतकलिकाः तासां कलापः तेन कृता कामुकानां (gallants) उत्कलिका येषु। उत्कलिका = उत्कण्ठा. कोमल etc.—कोमलः यः मलयस्य मारुतः (wind coming from the *Malaya* mountain) तस्य अवतारेण (advent) तरङ्गितानि (agitating) अनङ्गध्वजानां (banners of cupid) अंशुकानि येषु. During the days of spring, it was fashionable, in olden days, to raise the banners of cupid (अनङ्गध्वज). These banners were made to flutter by the advent of the gentle *Malaya*-breezes. मलयानिल is also an excitant of passion. मदकलित etc. मदेन (intoxication) कलिताः याः कामिन्यः तासां गण्डूषसीधोः सेकेन (sprinkling) पुलकिताः बकुलाः येषु—i.e. in which *Bakula* trees blossomed by the mouthfuls of wine from damsels. It is a poetic convention that *Bakula* tree blossoms when कामिनीs sprinkle it with monthfuls of wine. Some other trees also blossom with the occurrence of certain things. Cf. स्त्रीणां स्पर्शात् प्रियङ्गुर्विकसति बकुलः सीधुगण्डूषसेकात्। पादाघातादशोकः तिलककुरबकौ वीक्षणालिंगनाभ्याम्। मन्दारो नर्मवाक्यात् पटुमृदुहसनाच्चम्पको वक्त्रवाताच्चूतो। गीतान्नमेरुर्विकसति च पुरो नर्तनात् कर्णिकारः ॥ गण्डूष= monthful. Cf. गण्डूषजलमात्रेण शफरी फर्फरायते.—सीधु = spirit distilled from molasses, rum. Cf. मनोज्ञगन्धं सहकार गङ्ग पुराण सीधुं नवपाटलं च। रघुवंश XVI. 52. मधुकर etc. in which the buds of *Kāleya* blossoms were rendered black on account of strain (कलङ्क) in the form of a swarm of bees (मधुकरकुल). मधुकरकुलं एव कलङ्कः तेन कालीकृतानि श्यामीकृतानि कालेयकानां कुड्मलानि येषु. Note the alliteration. अशोकतरु etc. resounding with (मुखर) thousands of jinglings (झंकार) of the damsel's jewelled anklets as they were made to rattle when they (*i. e.* women) were striking (*i. e.* kicking) the *Aśoka* trees. अशोकतरोः ताडनेन रणितानि रमणीनां मणिनूपुराणि तेषां झङ्कारः तेषां सहस्रेण मुखराः (ये दिवसाः) तेषु। विकसन् etc.—in which the mango trees (सहकार) appeared pleasing (lit. were lucky -सुभग) on account of the sweet humming of a swarm of bees that had collected on the fragrant blooming buds.—विकसतां मुकुलानां परिमले पुञ्जितं यद् अलीनां जालं तस्य मञ्जुना सिञ्जितेन (sweet humming). सुभगाः सहकाराः यत्र. अविरल etc. in which the surface of the earth was whitened by the sandy bank (वालुकापुलिन) in the form of a thick (अविरल) pollen of flowers. (कुसुमधूलि) अविरलानि यानि कुसुमानि तेषां धूलिः परागः स एव वालुका—पुलिनं तेन धवलितं धरातलं येषु. The pollen as well as the sand-bank are white. मधुमद etc. in which swings of creepers were shaken by swarms

of bees that appeared queer (विडम्बित) as they were intoxicated with honey. The word (विडम्बन) means parody. The bees under the influence of an intoxicant were not the bees but were as it were a parody of bees. मधुमदेन विडाम्बिताः विव्हलीकृताः ये मधुकराः तेषां कदम्बकेन संवाह्यमानाः लताः एव दोलाः येषु। उत्फुल्ल etc.—in which very cloudy days (उद्दामदुर्दिन) were (as if) produced by the showers of honey (मधुसीकर) (which was in the flowers that were) tossed up (उल्लासित) by intoxicated cuckoos (मत्तकोकिल) that were resting on the *Lavali* creepers just budding into leaves. The cuckoos resting on the *Lavali* creeper made the honey in the flowers toss up resulting in a shower of honey on the surface of the earth. उत्फुल्लाः पल्लवाः यासां एवं-विधाः लवल्यः तासु लीयमानाः ये मत्तकोकिलाः तैः उल्लासितं यत् मधु तस्य सीकराः तैः उद्दामदुर्दिनं येषु। प्रोषितजन etc. in which the path was wet with blood(रुधिरार्द्र-मार्ग)coming from the travellers' (पथिक) hearts that were broken (स्फुटित) due to fear at the sound of the twanging of the bow which was drawn (आस्फालित) by cupid who was delighted with the offerings of the oblations in the form of the lives of women whose husbands were on journey. The idea is that during spring people get excited by 'Love', who is ever ready to strike at the hearts of poor lovers. When persons on journey realised that Love's shafts are ever ready to victimise their sweet-hearts, (as they were away) their (*i. e.* travellers') hearts were broken and the blood coming therefrom rendered the roads wet. This is a very curious way of describing the noble season—spring. This compound indicates *Bāṇa's* patent defect—viz. that he has no sense of proportion. Such huge compounds hardly please the aesthetic sense of any reader. The best method to understand such compounds is to start from the end e. g. मार्ग that was आर्द्र on account of रुधिर that came from the हृदयs of पथिकs and so on. प्रोषिताः ये जनाः तेषां जायाः तासां जीवाः तेषां उपहाराः तैः हृष्टः मन्मथः तेन आस्फालितं यत् चापं तस्य यः रवः तस्मात् यत् भयं तेन स्फुटितानि (विभिन्नानि) यानि पथिकहृदयानि तेषां रुधिरेण आर्द्रीकृतः मार्गः येषु। अविरत etc. in which the quarters (दिङ्मुख) were deafened (बधिरीकृत) by the hissing sound (produced by feathers) of the cupid's shafts that were constantly falling (अविरतपतत्). अविरतं पतन्तः कुसुमशरस्य मदनस्य पतत्रिणः (बाणाः) तेषां पत्रसूत्कारेण बधिरीकृतानि दिङ्मुखानि यत्र. दिवापि etc. full of a collection, (सार्थ) of *Abhisārikas* that were blinded by the passion of Love rising within, even during the day, (दिवा). अभिसारिका is a woman who goes out to meet her lover after making an appointment. She is often described as wearing a white saree and going out on full moon nights thus

concealing her indentity. Cf. कान्तार्थिनी तु या याति सा भवेदभिसारिका. मदेन मदनेन युक्ता हित्वा लज्जां या कान्तमभिसरति अभिसारयति वा. also cf. निशासु भास्वत्कलनूपुराणां यः संचरोऽभूदभिसारिकाणाम् । रघुवंश XVI. 12. The commentator explains अविरत etc. rather differently. अविरतं पतन्तः कुसुमशरेषु पुष्पकाण्डेषु ये पतत्रयः पक्षिणः तेषां पत्रसूत्कारैः बधिरीकृताति दिङ्मुखानि येषु. It should be noted that he interprets कुसुमशरs as flowers, and पतत्रिन् as a bird. The birds were incessantly perching on the flowers and the quarters were deafened by the flapping of their wings. उद्वेल etc. flooded by the overflowing ocean of Love "उद्वेलः प्रवर्धितजलः यो रतिरसः अगाधत्वसाम्यात् स एव सागरः तस्य पूरः तेन प्लावितेषु । सकल etc. that gladdened the hearts of all men. All these clauses are to be connected with मधुमासदिवसेषु—during the days of spring. प्रोत्फुल्ल etc. प्रोत्फुल्लानि (full blown) नवनलिनानि कुमुदानि कुवलयानि कल्हाराणि यत्र qualifying अच्छोद—lake. कल्हार—a white water lily. सभृङ्गिरिटीनि--along with भृङ्गिरिटि qualifying त्र्यम्बक--प्रतिबिम्बकानि. पांशुनिमग्न etc. पांशौ (dust) निमग्नानि कृषाणां पदानां मण्डलानि—(अतः) अनुमितानि (inferred) मुनिजनानां प्रणामप्रदक्षिणानि यत्र. In the dust around the images of *Śiva* were foot-prints of the sages that went round them—प्रदक्षिण is circumambulation from left to right so that the right side is always turned towards the object circumambulated i. e. a reverential salutation made by the walking in this manner. प्रदक्षिणप्रक्रमणात्कृशानोरुदर्चिषस्तन्मिथुनं चकासे । कुमारसंभव VII. 79. The object of वन्दमाना is प्रतिबिंबकानि. The author states the objects which were appreciated by महाश्वेता. The footprints of the sages are कृश because the ascetics emaciate their bodies by the observance of religious practices. भ्रमरभर etc.—the creeper-bower was attractive on account of a collection (उपहार) of flowers, the pollen of which was shattered and the interior (गर्भ) of which was bent due to the weight of the bees भ्रमरभरेण भुग्नः गर्भः यस्य; जर्जरितानि कुसुमोपहाराणि च यस्मिन् । परभृत. etc. परभृतानां (cuckoos) नखानां कोटिभिः (ends) पाटितानि कुड्मलानि नालानि तेषां विवरेभ्यः (holes) विगलितं यत् मधु (honey) तस्य निकराः धाराः यत्र—एवंविधः सहकारतरुः. This is a long but easy compound—परभृत् or परभृत is the Indian Cuckoo. It is so called because it is believed to lay its eggs in the nests of crows who nourish their young ones. They are thus fed by others (पर). Cf. स्त्रीणामशिक्षितपटुत्वममानुषीषु संदृश्यते किमुत याः प्रतिबोधवत्यः । प्रागन्तरिक्षगमनात् स्वमपत्यजातमन्यैर्द्विजैः परभृताः खलु पोषयन्ति ॥ शाकुन्तल V. 22. उन्मद etc. उन्मदं यद् मयूरकुलं तस्य कलकलैः (noise) भीताः ये भुजङ्गाः तैः मुक्तं तलं यस्याः एवंविधा चन्दनवीथिका. Snakes are afraid of peacocks and their sound makes them leave their

usual abode viz. the sandal tree. विकचकुसुम etc. विकचानां (full-blown) कुसुमानां पुञ्जस्य पातेन सूचिताः (suggested), वनदेवतानां प्रेङ्खोलनेन शोभना—एवंविधा लतादोला. While the wood-nymphs were enjoying and playing on the swings formed by creepers, full-blown flowers fell down. Their collection suggested that the deities were playing there. बहल etc.-बहले कुसुमानां रजःपटले मग्ना कलहंसानां पदलेखा (foot-prints) यत्र. स्निग्धमनोहरतरोद्देशदर्शनलोभाक्षिप्तहृदया-स्निग्धः मनोहरतरश्च उद्देशः तस्य दर्शनस्य लोभेन आक्षिप्तं हृदयं यस्याः।

P. 16.-L. 1—P. 17. L. 12.

एकस्मिंश्च प्रदेशे......मुनिकुमारकमद्राक्षम्।

The first sentence is एकस्मिंश्च प्रदेशे कुसुमगन्धमभ्यजिघ्रम्। वनानिल = wind in the forest. अभिभूतान्यकुसुमपरिमल-that outclassed the fragrance of other flowers. It was so strong that even though the forest was full of full-blown flowers, this particular scent was most dominant. अभिभूतः अन्यकुसुमानां परिमलः येन। अति-अतिसुरभितया is the cause of अनुलिम्पन्तामिव. etc. On account of its extreme sweetness the fragrance delighted or filled the organ of smell. अहमहमिकया—as though in a race. अनाघ्रातपूर्वम् पूर्वं न आघ्रातः—not smelt before. अमानुषलोकोचितम्—अमानुषलोकस्य (heaven) उचितं. This naturally roused महाश्वेता's curiosity and she started looking up for its source. मुकुलितलोचना--with eyes closed—when one smells an excellent scent, one closes his eyes in order to enjoy the fragrance fully, thus shutting out the working of all other sense-organs. The main sentence now is अहं......मुनिकुमारकमपश्यम्. कौतुकतरला—agile through curiosity. अभ्यधिक etc. in which a collection of swans (कलहंस) was attracted by the increasing sound of my jewelled anklet. कौतुकेन तरला (या गतिः) तया अधिकतरोपजातः मणिनूपुराणां झङ्कारः तेन आकृष्टाः सरः कलहंसाः याभ्याम्। हरहुताशन—(qualifying वसन्त) who was sorry on account of grief for *Madana* who was a fuel to the fire of *Śiva*. *Śiva* burnt *Madana* to ashes when he went to interrupt him in his penance. Cf. क्रोधं प्रभो संहर संहरेति यावद्गिरः खे मरुतां चरन्ति। तावत् स वह्निर्भवनेत्रजन्मा भस्मावशेषं मदनं चकार। कुमारसंभव III. 72. *Vasanta* was *Madana's* friend. हरेण हुताशने इन्धनीकृतः यः मदनः तस्य शोकः तेन विधुरः (distressed) अखिलमण्डल etc.—He was, as though, the crescent moon on *Śiva's* head observing a vow for the acquisition of the full moon [*Śiva* is often represented as wearing a crescent of the moon in his head] not a part of it only. अखिलं यन्मण्डलं षोडशकलात्मकं तस्य प्राप्त्यर्थं धृतं व्रतं येन। अयुग्मलोचन etc.—He was, as if, *Kāma* (cupid) who had taken to

religious observance in order to please *Śiva* (अयुग्मलोचनं i.e. having not 'two eyes'). *Madana* was deputed by the gods to distract *Śiva* from his penance. The मुनिकुमारक was also propitiating Lord *Śiva*. अतितेजस्वितया etc.--On account of his great lustre he appeared to be (i) at the centre of a cage of flashing lightning (प्रचलिततडित्) (ii) entering the interior (उदर) of the disc of the summer sun (iii) standing in a mass of a collection of flames of fire. With this compare the passage "अतिधवलप्रभापरिगतदेहतया......" above उन्मिषन्त्या etc.—He was making the region around golden by his lustre which was like the light of a small lamp (दीपिका). Kerosene lamp emits tawny light and not white. कपिलीकृतं काननं येन । Also cf. "देहप्रभावितानेन......दन्तमयमिव तं प्रदेशं कुर्वतीम् ।" above. रोचनारस etc.—whose tender tawny tufts of hair were like an amulet (प्रतिसर) rolled in *Rochanā*. *Rochanā or Gorochana* is a bright yellow pigment prepared from the mine or hide of a cow. रोचनारसे लुलितः यः प्रतिसरः तत्समानाः सुकुमाराः पिङ्गलाः जटाः यस्यः । पुण्यपताकाय etc. He appeared like the stream of Gangā decorated with a line of sandy bank. (बालपुलिनलेखया) This was so because he was wearing on his forehead a line of holy ash (which looked like a sandy bank) which was a banner of merit (पुण्यपताका) and which was like the line of sandal paste (चन्दनलेखा) that was drawn to pacify the passion (उत्कण्ठा) for union with *Saraswatī*. *Saraswatī* is the Goddess of learning. The मुनिकुमारक was anxious to master all learning and therefore had a passion for *Saraswātī*. In order to cool that passion it appeared that he was wearing sandal paste on his forehead. What in fact he applied was holy ash (भस्म) which was as it were a banner of merit. This is one idea. Another idea is that the line of holy ash made him appear like the holy Ganges with its line of sandy bank. Note that the भस्मललाटिका is first compared to चन्दनरेखा and then to बालपुलिनरेखा because all of them are white. Instead of referring to the उत्कण्ठा for सरस्वतीसमागम it would have been better if the poet had worded the same idea in some other way keeping in mind the character of the object described. पुण्यपताकायमाना—the word is formed by applying क्यङ् affix to the word पुण्यपताका in the sense of 'behaving like' by the Sutra 'कर्तुः क्यङ् सलोपश्च' III–i–11. अनेकशाप etc. His two creeper-like eyebrows were, as if, the arch gate of the house of 'eye-brows knitting' in giving many curses. He was capable of giving curses as he had acquired lot of merit. That gives power to a person to say ill to a person with the result that ill does befall that

person. This indicates that the मुनिकुमारक had acquired much merit. The eyebrows were curved. The तोरण is also curved: hence the fancy. अत्यायततया—on account of this extreme length, the eyes were, as if, a garland strung together. Possession of elongated eyes is a sign of personal grandeur. सर्वहरिणै etc.—the deer have beautiful eyes. Beautiful girls are called हरिणाक्षीs. His eyes were so attractive that it appeared that every one of all the deer in the world had given his pair of beautifiul eyes to him. सर्वहरिणैः दत्तः लोचनशोभायाः संविभागः यस्मै cf. 'सर्वहंसैरिव धवलतया कृतसंविभागाम्' above. आयत etc.—His nose was long and high. अप्राप्त etc.—the idea is: his lower lip was red and it appeared that the राग (viz. passion and redness of budding youth) which did not get any entrance in his heart was residing only at the entrance viz. lower lip. The pun rests in the word राग which when taken with the lip means redness, and with heart means passion. It is suggested that he was not passionate. रुचक an ornament of gold. पाटलीकृतः अधरः एव रुचकः यस्य. अनुद्भिन्न etc.—His beardless face was like a fresh lotus which had not yet obtained the grace (विलास) of being surrounded by a hive of bees. The beard is dark like a hive of bees—अनासादितः मधुकरावल्या वलयाकारेण यः परिक्षेपः तल्लक्षणः यः. विलासः येन—qualifies आननम्. As the मुनिकुमारक was अनुद्भिन्नश्मश्रु, it is clear that he was yet in his teens. अनङ्ग etc.—He was wearing a sacred thread which was (i) like the string of the bow of cupid (अनङ्ग) turned into a circle and (ii) like a fibre from the lotus in the lake of austerities. In the first simile it is suggested that he was very charming and cupid discharged his arrows 'from him'. Cupid is said to reside 'in the body' of an attractive person and discharges his arrows therefrom striking a person in love. Cupid was residing 'in the body' of the मुनिकुमारक and the sacred thread was nothing else but the string of his bow. In the second simile it is suggested that he had undergone very much penance and his sacred thread was a fibre of a lotus in the lake (suggesting vastness) of his penance. The string, the fibre and the sacred thread were white. एकेन etc.—He was holding in one of his hands a *kamaṇḍalu* (pot) which had the shape of a *Bakula* fruit along with its stem; in the other he was holding a rosary of beeds which appeared to have been made up of a collection of the tears of *Rati* who was sobbing on account of grief due to *Madana's* death. The tears and the अक्षमाला are white, अनेकविद्या etc.—He had a navel which was like a ring (मुद्रा). It appeared like the eddy (आवर्त) at the confluence

(सङ्गम) of several rivers in the form of several sciences. The lines in the navel looked like rivers, which were the several sciences. विद्याs are four in number आन्वीक्षिकी, त्रयी वार्ता, दण्डनीति, शाश्वती. To these Manu adds a fifth viz. आत्मविद्या. But the usual number of विद्याs is said to be fourteen i.e. the four vedas (ऋग्वेद, यजुर्वेद, सामवेद and अथर्ववेद), the six *Aṅgās* (viz. शिक्षा, कल्प, व्याकरण, निरुक्त, छन्दस्, and ज्योतिः शास्त्र), *Dharma*, *Mīmāmsā*, *Tarka* or *Nyāya* and the *Purāṇas* अन्तर्ज्ञान etc. He had on his belly a line of hair (रोमराजि) which was black in colour. Ignorance also is supposed to be dark in colour. So the poet imagines that the dark line of hair which was as dark as a streak of pigment, was, as if, the path of exit (अपयानपदवी) of all ignorance which is the result of infatuation (मोह). Ignorance as stated above is dark; the path along which it went out from him was also dark: This was, therefore, represented by the रोमराजि on the belly, which is also dark. आत्मतेजसा etc.—His buttocks (जघनभाग) were surrounded by a girdle of *Muñja* (a kind of grass) string. This string was, as if, the circular halo that remained round his buttocks when he conquered the sun by his inner lustre. It is suggested that the lustre of his soul was so great that he could excel even the Sun. A girdle of *Muñja* grass is worn round the waist by ब्रह्मचारिन्s. The मौञ्जमेखला-गुण is represented as the परिवेषमण्डल. परिक्षिप्तः जघनभागः यस्य. अभ्रगङ्गा etc. He was wearing a garment of *Mandāra* bark that was washed in the stream of celestial Ganges (अभ्रगङ्गा) and which had the reddish lustre of the tip of the eyes of an old चकोर. *Chakora* is the name of a bird—the Greek partridge. मन्दारः is one the five देवतरुs for which see *ante*. अलंकारमिव ब्रह्मचर्यस्य—He was, as though, an ornament to celibacy (ब्रह्मचर्य). Herewith begin *Bāṇa's* brilliant rhythmic expressions. They are so well balanced and sound, so pleasing to the ears that one feels *Bāṇa* had used this very style throughout his works. यौवनमिव धर्मस्य. He was the youth of piety. During youth one is full of vigour and strength. The मुनिकुमारक was the youth of piety i. e. its stronghold. विलास—sport. स्वयंवरपति—self-selected husband. संकेतस्थान—the appointment place. निदाघकालमिव साषाढम्—सहाषाढेन पलाशदण्डेन वर्तमानम् (कुमारकम्) आषाढः शुचिमासः (निदाघकाल) "पालाशो दण्ड आषाढः" अमरः He had a staff (आषाढ) and was like the summer which also has the आषाढ month. The word आषाढ also means the month of आषाढ which comes during निदाघकाल i. e. ग्रीष्मर्तु. The word is therefore to be understood as 'a staff' and 'month of आषाढ'. It may be noted that the ब्राह्मचारिन् holds an आषाढ (staff) in his hand अथाजिनाषाढधरः

प्रगल्भवाक् । कुमारसंभव V. 30. हिमसमयकाननमिव स्फुटितप्रियंगुमञ्जरीगौरम्—as fair as the forest which is attractive on account of the प्रियंगु blossom (हिमसमये) स्फुटिता या प्रियङ्गुमञ्जरी तद्वत् गौरम् (कुमारकम्) ......प्रियङ्गुमञ्जरीभिः गौरम् (काननम्) मधुमास etc.—whose face was decorated with the holy ash applied (on the forehead) and which was white as flower, like the Chaitra month (मधुमास) the beginning (मुख) of which is decorated with abundance of *Tilaka* trees white with flowers. The pun rests on the word तिलक which is to be understood as (i) mark on the forehead (ii) *Tilaka* tree. कुसुमवत् धवला या तिलकार्थं भूतिः तया विभूषितं मुखं यस्य (कुमारकम्) कुसुमैः धवला ये तिलकवृक्षाः तेषां विभूत्या (समृद्धया) विभूषितं मुखं यस्य. देवतार्चनकुसुमानि—देवतानां अर्चनार्थं कुसुमानि, qualifies अपरेण तापसकुमारेण.

P. 17. L. 13—P. 18. L. 8.

तेन च.........परवशामकरोत् । कर्णावतंसीकृतां—placed on the ear (अवतंसीकृ=to place on ear). The words in accusative singular qualify कुसुममञ्जरी. वसन्त etc. It was, as though, the splendour of the smile of forest-deity who was delighted at the arrival of *Vasanta*. Smiles are said to be white. मलय etc. It was like a handful of fried grains (लाजा) strewn about to greet the arrival of the breeze from the *Malaya* mountain. लाजा—parched or fried grain which are offered in honour of a person. "अवाकिरन् बाललताः प्रसूनैराचारलाजैरिव पौरकन्याः" R. II—10. यौवनलीला—youthful sport. सुरत etc. a line of the network of drops of water of perspiration coming on account of fatigue due to dalliance. सुरतस्य परिश्रमः तस्माद् यत् स्वेदजलं तस्य कणाः तेषां जालकं तस्य पङ्क्तिः—The आवली and the मञ्जरी are white. This is certainly an ugly expression put into the mouth of *Mahāśwetā* who was undergoing strict penance. ध्वजचिन्ह etc—It was like a tail (पिच्छिका) of chowries used as a banner on the elephant in the form of cupid. Here मदन is identified with elephants and the ध्वजाचिन्ह of मदन with the chowries on the elephants' head. We can also solve the compound as मनोभवस्य गजः. This is better. An elephant with the chowrie serving as the banner marches ahead of a victorious army. Cupid was all victorious and hence a reference to his गज. मधुकरं etc.—who was an अभिसारिका to the lovers in the form of bees. Bees were hovering round the मञ्जरी and it appeared that they were the lovers yearning for the company of अभिसारिकाs. कृत्तिकातारा etc.—that imitated the bunch of stars that go to form the *Kṛttikā* constellation-(called Pleiads in Greek). The constellation is the third of the 27 constellations, the first two being अश्विनी and भरणी. It consists of six semi-bright stars collected together. परिभूतान्यकुसुमामोदः

etc.—This is a repetition of the expresion used in the last paragraph. तपोधनयुवा—तपः एव धनं यस्य एवंविधः युवा refers to मुनिकुमारक। रूपातिशय etc.—रूपातिशयस्य (extremely beautiful form) निष्पादनाय यानि उपकरणानि (implements) तेषां कोषस्य (treasure) अक्षीणता (unending nature). Here *Bāṇa* brings in his usual exaggeration. He says that the creator once created *Madana* whose beauty was an object of wonder to all the three worlds. After having created him, He has now created another cupid whose beautiful form excels even that of *Madana*. *Bāṇa* further goes on to say that in creating such beautiful objects like the disc of the moon or the lotuses in the yard of Goddess Laksmi, the creator was doing only an apprenticeship, his final aim being this beautiful face. It is thus suggested that the मुनिकुमारक was more attractive than (i) *Madana* (ii) moon (iii) lotuses. आननाकरणकौशलाभ्यास—आननस्य आकरणे कौशलार्थमभ्यासः। सदृशवस्तुविरचना—creating similar objects. आलोकं—etc.—It is indeed incorrect to say that the digits of the moon in the latter half of every month are eaten up by the Sun with his सुषुम्ना ray. That the Sun does eat up the digits is evident from authority of books on religion. *Bāṇa* merely challenges it in a poetic sense. For in the next sentence he says that those digits are eaten up by the मुनिकुमारक. It is not quite clear whether the correct word is सुषुम्न or सुषुम्ण. Grammatically it ought to be सुषुम्ण as न् when preceded in a single word by ऋ, र् or ष् becomes ण् provided the intervening letters are not other than the vowels, the कवर्ग, पवर्ग, य, र and व. The विष्णुपुराण, however, reads सुषुम्न. in सूर्यरश्मिः सुषुम्नो यस्तर्पितेन चन्द्रमाः। In हर्षचरित *Bāṇa* appears to prefer सुषुम्णः. In the निरुक्त of Yaska the word सुषुम्णः is accepted—अथाप्यस्यैको रश्मिश्चन्द्रमसं प्रति दीप्यते तदेतेनोपेक्षितव्यमादित्यतोऽस्य दीप्तिर्भवति । इति । 'सुषुम्णः सूर्यरश्मिचन्द्रमा गन्धर्वः' इत्यापि निगमो भवति। II. ii. 2. ताः अस्य गभस्तयः is a slip. In the earlier sentence *Bāṇa* says that it is false that the sun eats up the digits of the moon and now he says ताः अस्य गभस्तयः i.e. rays. ता अस्य कलाः would have been better. गभस्ति does not mean a कला। रूपापहारिणि-that destroys beautiful form. Penance always tells upon one's health and destroys the beauty. अविचारितगुणदोषविशेषः—Who does not make any distinction between merits and defects. अविचारितः गुणदोषयोः विशेषः येन. रूपैकपक्षपाती—who is only partial towards beauty—caring not for other things. कुसुमसमय—*Madana* enslaved *Mahāśwetā* as does the intoxication of the flowering season the bee. The commentator reads. उच्छ्वसितैः सह with परवशामकरोत्. This is bad. उच्छ्वसितैः सह ought to be read with the following sentence.

P. 18 L. 9—P. 19-L. 5.

उच्छ्वसितैः......मविशद्रागः। विस्मृतनिमेषेण—who forgot the winking along with the breaths etc.—She stopped breathing and started at him. आमुकुलितपक्ष्मणा-आ=ईषत् i. e.—slightly. जिह्मित etc. जिह्मितः (crooked) तरलः च तारः (pupil of the eye) यस्मिन्—अत एव सारं (variegated) उदरं यस्य, तेन. The pupil was all the more tremulous and was directed to the corner continuously and hence, the inside of the (right) eye was spotted or variegated. त्वदायत्ता— I am yours; मनोभवाभिभूता—attacked by Love. अर्थिता—begging—the act of. अतिह्रेपण—extremely shameful. अकुलकुमारीजनोचितं—अकुलोचितं अकुमारीजनोचितं च. कुलकुमारीजनानुचितम् would have been better. अप्रभवन्ती करणानाम्—unable to control the senses. भू with प्र in the sense of 'to be master of' governs the genetive as in प्रभवति निजस्य कन्यकाजनस्य महाराजः। मालतीमाधव I Act. निष्पन्दसकलावयवा—with all my limbs motionless. This is to be connected with तत्कालाविर्भूतेनावष्टम्भेन—अवष्टम्भ stupefaction, paralysis. She was paralysed that very moment and hence her limbs became motionless. *Mahāsweta* suddenly fell in love with the मुनिकुमारक and knowing not what all that was, she went on staring at him. अकथित............न. विभाव्यते—This is a characteristic description of the emotion of love. It cannot be described but is to be experienced (स्वसंवेद्य). A person is reduced to some indescribable condition when he falls in love. Cf. "कामेनोज्जयिनीं गते मयि तदा कामाप्यवस्थां गते" IV. 1. नीयमानेव तत्समीपमिन्द्रियैः—as though borne towards him by my senses. आकृष्यमाणा हृदयेन—dragged by my heart पृष्ठतः प्रेर्यमाणेन पुष्पधन्वना—being pushed from behind by cupid. This is an excellent idea. आत्मानम्. आत्मन् is always used in the masculine and the words qualifying it are also in the masculine though they refer to a feminine or neuter object; hence मुक्तप्रयत्नम् and not मुक्तप्रयत्नाम्. Now follows a poetic description of the changes brought on over *Mahāsweta* by the emotion of love. अन्तर्मदनावकाशमिव दातुं—as though with a view to make room for मदन who was within. The idea is through the effect of passion महाश्वेता was breathing heavily. It appeared that sighs were making room for cupid and were going out. साभिलाषं etc.—the nipples of my breasts were throbbing significantly as it were to tell him that my heart was full of love. The lips of a person throb when he is about to speak. स्वेद etc—she had no sense of shame—as she was desperately in love. It appeared that shame was washed away by the line of the drops of perspiration. Perspiration was

coming out on account of her emotion. मकरध्वज etc. Her body was trembling as a result of passion. It appeared that it was afraid of the shower of the sharp arrows of cupid. तद्रूपातिशयं etc.—There was horripilation over the whole body, which was, as though, going out through curiosity to see his wonderful beauty. The student will do well to understand the significance of this state of महाश्वेता. She was hopelessly in love with the मुनिकुमारक. Naturally she was under the influence of शृंगार. In rhetorics we have several भावs or emotions which take the form of the principal *Rasa* or sentiment. Thus महाश्वेता was experiencing रतिभाव. These भावs are either स्थायिन् permanent or व्यभिचारिन् (Accessory). The स्थायिभावs are eight in number and accessory भावs are thirty-three in number. In this case the accessory भावs स्वेद perspiration वेपथु (trembling) and रोमाञ्च (horripilation) are directly maintained and अवष्टम्भ is suggested. अशेषतः etc.—राग (i.e. passion) entered my heart as it was completely washed from my feet by perspiration. राग = passion and redness. She had applied red अलक्तक dye to her feet. It was washed out and so 'राग' was washed out. राग (i.e. passion) therefore entered the heart.

P. 19. LL. 6-24.

आसीच्च......प्रणाममकरवम्। दूरीकृतसुरतव्यतिकरे—qualifying अस्मिन् जने i.e. मुनिकुमारक—who has given up all contacts (व्यतिकर) with cohabitation (सुरत). He was observing penance and so to him dalliance was anathema. Cupid was, therefore, doing a disgraceful thing in making her fall in love with such a person. एवं च etc. It is true indeed that the hearts of women are foolish inasmuch as they are incapable of understanding the propriety of the object of love. अलम् = to be capable of—governs the dative. *Mahāswetā* should have seen whether the object of her love was योग्य or अयोग्य. Note the wonderful study of the woman's mind. अतिभास्वर—extremely lustrous. For the use of 'क....क.'—see above. मन्मथ—impulses of love. प्राकृतजन—indulged in by the vulgar people. नियतं = indeed. मकरलाञ्छनेन विडम्ब्यमाना, made a butt of ridicule by Cupid. चित्रं चेदं etc. This is an appropriate description of a person in love. One cannot control the senses though one knows that one ought to. The author now tells us the plight of several women who were either successful or unsuccessful in their love affairs. आकारमात्रालोकनाकुलीभूतं—agitated by the mere (मात्र) sight of his physical form. *Mahāswetā* is unable to understand how she fell in love in just one moment and that too at the mere sight of his external

body. *Mahāśwetā* says that her state was unique because her heart was in a moment crushed by love. कालो हि—Cupid is made formidable by time and qualities. In the present case there was no time that could make her fall in love. Nor did she know any of his qualities. She therefore thinks that as long as she is conscious, and before her wretched love is known to him, she should run away. कदाचित् etc. Lest he would curse her if he were enraged (कुपित) at the exhibition of passion that would not be liked by him. अदूरकोपा = न दूरः कोपः यस्मात् i.e. extremely wrathful. अपसर्पणाभिलाषिणी—अपसर्पणं (going away) अभिलषतीति. She realised that he belonged to the clan of sages and should therefore be saluted. तद्वदनाकृष्टदृष्टिप्रसरम् तद् वदनाद् आकृष्टः दृष्टेः प्रसरः यत्र—in which the range was not distracted from him. अचलिता पक्ष्ममाला यस्मिन्. न दृष्टं भूतलं यस्मिन् etc.—उल्लसितं यत् कर्णपल्लवम् तेन (ईषत्) उन्मुक्तं कपोलमण्डलं यत्र. ईषत् is to be connected with उन्मुक्त. There is no sense in saying 'slightly respondent' आलोलालक etc.--आलोला (shaking) या अलकलता (creeper-like hair). तस्याः लसन् कुसुमावतंसः यत्र. The flowering ear-ornament was flashing on the disorderly soft mass of hair अंसदेश = shoulders. It is better to take all these as adverbial expressions.

P. 20. LL. 1–22.

अथ कृतप्रणामायां......कथ्यते ।

कृतप्रणामायां मयि—when I saluted. This is an instance of what is known as सतिसप्तमि or Locative Absolute in which a noun in the locative and a present participle in the locative are placed together the meaning being 'while......' e. g. दशरथे राजनि महीं शासति जनाः सुखभाजोऽभवन् ।......while king *Dasharatha* was ruling etc. दुर्लंघ्य-शासनता—whose commands (शासन) cannot be transgressed. *Mahā-śwetā* was trying to defy cupid as she was planning to run away. मदजननता that causes intoxication. अविनयबहुलता--lot of immodesty चञ्चलप्रकृतितया—fickle nature. तथा भवितव्यतया—because all things are already destined to happen. भवितव्यता = Destiny, fate—Cf. सर्वंकषा भगवती भवितव्यतैव । मालतीमाधव I. 23. *Mahāśwetā* now says that the मुनिकुमारक was also later attacked by cupid. मद्विकारदर्शनापहृतधैर्यं—मद्विकारस्य दर्शनाद् अपहृतं धैर्यं यस्य. प्रदीपमिव पवनः तरलतां—just as wind agitates a lamp. His state is now described ; cf. with this the description of *Mahāśwetā's* state. रोमोद्गम—*Mahāswetā* also had रोमाञ्च-जालकम्, श्वास or heaving, वेपथु—*Mahāswetā* also had गात्रयष्टेः आकम्पनम्—स्वेदसलिलसीकरजालिका—स्वेदसलिलस्य सीकरस्य जालिका. It appeared like

another blossom when it came into contact with his cheeks. कपोल-तलासंगिनी. It may be noted that he had placed a fragrant मञ्जरी on his ears. मद्दर्शन etc.—His two eyes had the pupils raised up and had expanded due to his longing to gaze at me. The shooting line of rays (अंशुसंतान) issuing from his eyes produced an impression of lotuses and made the region around पुण्डरीकमय (full of lotuses). The lotuses in fact were in the *Acchoda* lake. It appeared, therefore, that the lotuses in the lake had jumped up into the sky (गगनतलं उत्पतितैः). The अंशुसन्तान is compared to a bed of blue lotuses. This is certainly an overbold fancy. विकृति = transformation, change, excitement. As he was in love, he seemed to have undergone a change. द्विगुणीकृतः मदनस्य आवेशः यस्याम्—the sway of passion was re-doubled. अवर्णनयोग्या—that cannot be described. The state of a person in love defies description. It is some inexplicable passion. Cf. परिच्छेदातीतः सकल-वचनानामविषयः । पुनर्जन्मन्यस्मिन्ननुभवपथं यो न गतवान् ॥ विवेकप्रध्वंसादुपचित-महामोहगहनो । विकारः कोऽप्यन्तर्जडयति च तापं च तनुते ॥ मालतीमाधव I. 20. Cf. also for the description of a person struck by love परिच्छेदव्यक्तिर्भवति न पुरःस्थेऽपि विषये । भवत्यभ्यस्तेऽपि स्मरणमतथाभावविरसम् । न संतापच्छेदो हिमसरसि वा चन्द्रमसि वा । मनो निष्ठाशून्यं भ्रमति च किमप्यालिखति च ॥ Ibid I. 21. अनेक etc. अनेकानि यानि सुरते (co-habitation) समागमस्य लास्यानि लीलाश्च (sport.) तदुपदेशस्य उपाध्यायः (preceptor). ईदृशेषु व्यतिकरेषु in contacts of this kind. The sight of a person overpowered by love (i) oozes out a stream of रतिरस (juice of love), (ii) showers ambrosia (अमृत), (iii) is half closed (मुकुलित) on account of intoxication, (iv) languid on account of exhaustion (खेद), (v) heavy due to sleepiness, (vi) has a fickle pupil which is dull and rolling through the force of joy (आनन्दभर) मन्थरतरतार-सञ्चारिणी— आनन्दस्य यः भरः तेन मन्थरालसा एवंविधा तरन्ती तारा यस्मिन् एतादृशः संचारः विद्यते यस्याः । and (vii) resplendent with incessantly (अतिभृत) moving eyebrows अनिभृता चञ्चला या भ्रूलता तस्या उल्लासो विद्यते यस्याः । चक्षुषेव अनक्षरं—only by the eye and without words or letters. The language of Love is not said in words.

P. 20 L. 23—P. 21-L. 5.

प्राप्तप्रसरा.........श्रूयताम् । प्राप्तप्रसरा—who had caught an opportunity. She approached his companion and asked him. Lovers do not approach their object of love directly but through their companions. *Dushyanta* also first approached *Priyamvadā* and *Anasūyā*. किंनाम्नस्तरोः etc.—what's the name of the tree a blossom of which he has placed on his ear. जनयति हि—The idea is अस्याः......गन्धः मे मनसि महत् कौतुकं जनयति ।

विहस्य—The youth smiled at the innocence of the girl. असाधारण-सौरभ—of extraordinary fragrance.

P. 21—LL. 6—20.

अस्ति खलु......सोऽयम् । सुरासुरसिद्धवृन्दवन्दितचरणयुगलः—सुराणां (gods) असुराणां सिद्धानां च वृन्देन (collection) वन्दितं चरणयुगलं (two feet) यस्य. सुरासुरलोकसुन्दरीहृदयानन्दभरम्—सुरासुरलोकानां सुन्दरीणां हृदयेभ्यो आनन्दकरम्. ऐरावतमदजलबिन्दुबद्धचन्द्रकशतखचितजलां—ऐरावतस्य मदजलबिन्दुभिः बद्धानि चन्द्रकशतानि तेन खचितं जलं यस्याः । whose waters were as it were studded with hundreds of peacocks' eyes (चन्द्रकशत) due to the drops of ichor. On the body of *Airāvata* were drops of ichor which, when they fell down into the water of the celestial river, looked like eyes in the peacock's tail. This qualifies मन्दाकिनी. हरहाससितस्रोतसम्. The stream of which was (white) like the laughter of *Śiva* (which is also white). विकचसहस्रपत्रपुण्डरीकोपविष्टा—who (i. e. लक्ष्मी) was resting on a full-blown lotus of thousand leaves etc. आनन्दबाष्पभरतङ्गतरलतारेण—आनन्दबाष्पभरस्य तरङ्गाः तैः तरले तारे (pupil) यस्य—qualifying eyes (लोचनयुगलेन). जृम्भिका etc.—जृम्भिकायाः (yawning) आरम्भः तेन मन्थरं यत् मुखं तस्मिन् विन्यस्तं हस्तपल्लवं यया—who had placed her hand on her face that was languid as she was just yawning. समासादितः etc. समासादितं सुरते यो समागमः तस्य सुखं यया. बालजनोचिताः सर्वाः क्रियाः Note again the reference to the rites performed on the birth of a child. आगृहीतसकलविद्याकलापं—who had mastered the entire collection of sciences. सोऽयम् He is that.

P. 21. L. 21—P. 22. L. 13.

इयं च.........तत्सर्वमावेदितम् । सुरासुरैः मथ्यमानात् क्षीरसागरात् उद्गतः—*Pārijāta* was one of the fourteen 'gems' extracted from the milky ocean, the other thirteen being लक्ष्मी, कौस्तुभ, सुरा, धन्वन्तरि, चन्द्रमा, कामधेनु, सुरेश्वरगज, रम्भादिदेवांगनाः, सप्तमुख अश्व, विषं, हरिधनुः, शंख and अमृत, पारिजात—पारमस्यास्तीति पारी समुद्रस्तत्र जातः तस्य समुद्रोत्पन्नत्वात्। This tree first came into the possession of *Indra* from whom it was wrested by *Kṛṣṇa* later on and planted in the yard of his beloved सत्यभामा.—व्रतविरुद्धं संसर्गं—contact with him which is against his vow of penance. *Brahmacharis* are forbidden from decorating their bodies. Cf. वर्जयेन्मधुमांसगन्धमाल्याभरणदिवास्वप्नाभ्यञ्जनयानोपानच्छत्र etc.—गौतमधर्मसूत्र. The next few paragraphs are very easy to understand as the author is not using long compounds and far-fetched references. चतुर्दशी—Fourteenth day of the latter half of a month which is known as शिवरात्रिः. On that day a fast is observed and Lord *Śiva* is propitiated at night. The शिवरात्रि

in the month of *Māgha* is known as महाशिवरात्रिः. नन्दनवन—Name of *Indra's* garden. मधुमास etc.—मधुमासस्य (month of Chaitra) लक्ष्म्या दत्तः ललितहस्तः यस्यै—This and the following adjectives qualify नन्दनवन-देवतया. बकुल etc.—who had a garland of *Bakula* as girdle. कुसुमपल्लव—'whose body' (विग्रह) was covered all over by garland of flowers and leaves worn round the neck and hanging up to the knees—(आजानु). नवचूतांकुरकर्णपूरया—who had the fresh sprouts of mango tree (चूत) as an ear-ornament (कर्णपूर). पुष्पासव etc.—intoxicated with the drinking of the honey in flowers. अवतंसविलासदुर्ललिता—who is naughty (दुर्ललिता) inasmuch as it desires to be placed on the ear. व्रजतु etc.—The पारिजात will have got the fruit of its existence if the मञ्जरी was placed on the ear by him. चायम् etc. is to be separated as च अयम्. आत्मरूप-स्तुति-वाद-त्रपा-अवनमित-विलोचनः—आत्मनः रूपस्य स्तुतिवादः तस्मात् या त्रपा (लज्जा) तया अवनमिते विलोचने येन—this shows how modest *Puṇḍarīka* was. त्रपा = bashfulness. The episode tells महाश्वेता how the पारिजात-मञ्जरी came to be on पुण्डरीक's ear.

P. 22. L. 14.-P. 23-L. 1.

इत्युक्तवति......कण्ठाभरणतामनयम् । Now *Puṇḍarika* himself addresses *Mahāśweta*. He offered that garland to her as she seemed to be very curious about it. इत्युक्त्वा—This is a brilliant idea. *Puṇḍarīka* removed the मञ्जरी from his ears and placed it on *Mahāśweta's*. The bees hovering around it were disturbed and so made some noise. The poet imagines that the noise was a request for union on the part of *Puṇḍarīka* conveyed to the ear by the bees. मम तु etc.—The touch of पुण्डरीक's hand horripilated her body and there was, as it were, another मञ्जरी in her ear. स च etc. He too was horripilated by the touch of her cheeks and he could not know how the rosary of beads fell down from his hand. Along with the rosary fell his sense of shame (लज्जा). This is an instance of सहोक्ति अलंकार inasmuch as the fall of the rosary was different, from that of 'shame' and yet both are mentioned together. अथाहं etc.—Before the rosary touched the ground, महाश्वेता caught it and wore it round her neck (कण्ठाभरणतामनयम्). She then enjoyed the pleasure of her neck being clasped in the hands by him, दर्शितापूर्वहार-लतालीलां—that showed an extraordinary grace of a garland. Here the poet brings out, in a characteristic fashion, the absent-mindedness of *Puṇḍarīka*. He could not notice the rosary that fell down and that was worn round her neck by *Mahāseweta*.

P. 23. LL. 2–9.

इत्थंभूते......इवावादीत् । छत्रग्राहिणी—Umbrella-bearer, maid-servant इत्थंभूते व्यतिकरे—when things came to such a pass. प्रथमांकुशपात—the first piercing by a goad. *Mahāśwetā* fell like a young female-elephant who is first pierced. As she was in love, the call to duty was piercing to her. लावण्यामृत etc.—[These are adjectives qualifying the word दृष्टिं] submerged as it were in the abyss of beauty (लावण्य) अमृतपङ्क is certainly a bad expression. कपोल etc.—कपोलयोः यत् पुलकं तस्य कण्टकानां जालके लग्ना—caught in the thorny thicket in the cheeks that were horripilated. मदन etc.—as if tied down by the arms of मदन. कीलित=fixed down or pinned. Cf. सा नश्चेतसि कीलितेव ।—मालतीमाधव V. 10. स्यूत= sewn. धैर्यस्खलितं—धैर्यस्य स्खलितं. प्रकटितप्रणयकोप—showing feigned anger. प्रणयकोप is an instance of oxymoron. It is not 'affectionate anger' but mock or assumed wrath. Vide *Mudrārākṣasa*, Act I, where *Chāṇakya* says to चन्दनदास "बलवान् सुहृदि प्रणयकोपः । तत्किमपराद्धं ते राक्षसेन ।"

P. 23 LL. 10–23.

सखे पुण्डरीक......हृदयम् । क्षुद्रजनक्षुण्ण—trodden by lowly persons. प्राकृत इव—like an ordinary person. आद्येन्द्रियोपप्लवः—the first disturbance of the senses. अद्य is another reading which makes the meaning clearer. If we take आद्य it is to be connected with उपप्लव and not इन्द्रिय. वशित्व—control of the senses. सुखपराङ्मुखता—antipathy (lit. turning one's face away from) to pleasures. भोगानामुपर्यरुचिः—aversion for enjoyment and pleasures. The students will find this paragraph very easy to understand. यौवनानुशासन—regulating (अनुशासन) of the (extravagances of) youth. भवादृशाः—persons like you. रागाभिषंग—attachment to passion. कथं etc.—How is it that you did not even understand that you dropped the rosary. अहो विगतचेतनत्वम्—O what a wonderful loss of sense? (i.e. good sense). अपहृता. etc.—This is a good idea. The friend says: This rosary has already been snatched away by her. Now she is taking away your heart. Hold *that* at least now!

P. 24 L. 1—P. 25 L. 11

इत्येवमभिधीयमानश्च......निस्पन्दमतिष्ठम् । उपजातलज्जः—उपजाता लज्जा यस्मिन् किं मामन्यथा संभावयसि. Why do you think that I am changed (for the worse)—why do you misunderstand my action? न मर्षयामि = I shall not tolerate. अक्षमालाग्रहणापराध—अक्षमालायाः ग्रहणं तदेव अपराधः । Saying

thus he addressed महाश्वेता while his moon-like face (i) was attractive on account of assumed wrath, (ii) looked the more charming by his terrible frown that was brought in with effort (this suggests that the frown was not real but only an assumed one) and (iii) the lower lip of which was throbbing with a desire to kiss.—चञ्चले—O you impetuous girl. पदात् पदमपि not even one step. When महाश्वेता was thus addressed she took out her necklace (not the rosary) and handed to over him. पुण्डरीक did not understand that it was not the rosary but महाश्वेता's necklace. मकरध्वज etc. मकरध्वजस्य लास्यारम्भलीला तस्यां पुष्पाणां अञ्जलिः—handful of flowers offered at the beginning of the sportive dance of Cupid. शून्यहृदयस्य = whose heart was vacant (as he was absent-minded). स्वेदसलिलस्नातापि—though I was bathed in the water of perspiration. निम्नगेव प्रतीपं नीयमाना--like a stream pushed against it. So she was very much attracted towards him : but her friends and mother dragged her back home. कन्यान्तःपुरं—girls' harem. तद्विरह-विधुरा—troubled by separation. किं आगतास्मि etc. This is the description of महाश्वेता's condition. प्रस्तुतालापा—talking coherently. सर्वं नावगच्छम्—I did not understand this. अविज्ञातमदनवृत्तान्ता—अविज्ञातः मदनवृत्तान्तः यया. कुमारीपुरप्रासादं—A palace for girls. निवारिताशेषपरिजनप्रवेशा—निवारितः अशेषपरिजनानां प्रवेशः यया. मणिजालगवाक्षनिक्षिप्तमुखी—placing my face in the window with a jewelled latice. तत्सनाथतया प्रसाधितां—as if it was decked as he was there. महारत्ननिधानाधिष्ठितामिव—as if it was full of a treasure of excellent jewels. अमृतरस etc.—flooded by the ocean of nectar. She thus remained staring at that quarter. She was anxious to enquire about him of the breeze coming from that direction, the fragrance of wild flowers, the sound of birds. A lover is not careful to distinguish between animate and inanimate objects. Cf. *Vikramorvaśīya*, Act. IV—in which विक्रम asks all manner of objects viz. नीलकण्ठ, परभृत, राजहंस, चक्रवाक, मधुकर etc.—Act IV of विक्रमोर्वशीय is a masterpiece from this point of view. तपःक्लेशाय अपि स्पृहयन्ती—desiring even the troubles of penance as he was undergoing them and as they were dear to him. तत्प्रीत्या (i) out of love for him or (ii) because the मौनव्रत was dear to him—गृहीतमौनव्रता—She had taken to silence on account of her love for him. She was silent because she did not want other thoughts to bother her. स्मरजनितपक्षपाता—Partiality towards him which was generated by love (for him). तत्परिग्रहात् etc.—This and the following clauses qualify अध्यारोपयन्ती—attributing—अग्राम्यता i.e. Civility to the garb of ascetic—as he had accepted it; loveliness to youth as he was young ; attractiveness-(मनोहरता) to पारिजात flower, charm

to the heaven as he was a resident of heaven, the invincible nature to cupid due to his attractive form (रूपसम्पदा). The clauses following qualify तस्यैवाभिमुखी—like a *Kamalini* before the Sun, the boundary line of the ocean before the moon and pea-hen (मयूरी) before the cloud. तद्विरहातुर etc.—तस्य विरहेण आतुरं यज्जीवितं तस्य उद्गमाद् (going away) रक्षावली (charm). The rosary was, as it were, a charm to protect her life that was likely to pass away. Note the alliteration in रक्षावलीमिवाक्षावलीम्. प्रस्तुत etc.—प्रस्तुतः तद्रहस्यालापः यया—qualifying मञ्जरी. The Mañjari was as it were telling her his secret message. कदम्बमुकुलकर्णपूरायमाणेन—कदम्बस्य (a kind of tree) मुकुलं (bud) एव कर्णपूरः तदाचरति इति—qualifying रोमाञ्चजालक. कण्टकितैककपोलफलका—whose broad cheek had horripilation thereon.

P. 25 L. 12—P. 26 L. 20.

अथ तांबूल......नीतः ताम्बूलकरङ्कवाहिनी—betel-box-bearer.—a maid-servant. पश्चाच्चिरादिवागत्य—coming back after a long time. सुरतरुकुसुममञ्जरी—the blossom of the celestial tree. आत्मनो रक्षन् दर्शनम्—trying to avoid being seen. अतिनिभृतपदः with extremely silent steps. कुसुमितलतासन्तानगहनान्तरेण—under the covering (अन्तर) of a thick line of blossomed creepers. He made enquiries of *Taralikā* about *Mahāśwetā*. गौर्यां समुत्पन्ना—[Note the use of locative] born from *Gaurī*. सकलगन्धर्व etc—सकलानां गन्धर्वाणां मुकुटेषु याः मणिशलाकाः (jewelled pins) तासां शिखरेभ्यः उल्लेखेन (rubbing) मसृणितानि (rendered glossy) चरणानां नखचक्राणि यस्य. The idea is that all the Gandharvas bowed before him and the lustre of the jewels in their coronets rendered the nails of his feet glossy. प्रणयप्रसुप्त etc.—प्रणये याः प्रसुताः गन्धर्वकामिन्यः तासां कपोलस्था याः पत्रलताः (marks on cheek or other parts of the body) ताभिः लाञ्छितं भुजतरोः शिखरं यस्य. There were marks on his huge arms. The marks came from the paintings on the cheeks of sleeping Gandharva damsels. पादपीठीकृत etc. who made the lotus-like hand of लक्ष्मी (Goddess of wealth) as his foot-stool. So glorious was he that Laksmi was lying near his feet. *Taralikā* is describing what he said and did. अविसंवादिनी—one who talks incoherently. उपरचिताञ्जलिपुट्या—उपरचितं अञ्जलिपुटं यया. निखिलकल्मषापहारिणीं—That removes all the sins (qualifying दृष्टिं). The great do not even favour us with their sight, much less (किं पुनः) with their command. विश्रब्धं—confidently—without any reserve. Cf. विश्रब्धं हरिणाश्चरन्त्यचकिता देशागतप्रत्ययात् । —स्वप्नवासवदत्तम् I. 15 also विश्रब्धैः क्रियतां वराहततिभिः मुस्ताक्षितिः पल्वले । शाकुन्तल I. निकटवर्तिनः—that was nearby. निष्पीड्य

शिलातले having crushed it on a slab of stone. गन्धगजमदपरिमलेन the fragrance of *Tamāla* is like that of the rut of a scented elephant. गन्धगज is a scented elephant against whom other elephants dare not stand. यस्य गन्धं समाघ्राय न तिष्ठन्ति प्रतिद्विपाः। also cf. शमयति हि गजानन्यान् गन्धद्विपः कलभोऽपि सन्। विक्रमोर्वशीय V. 12. विपाट्य पट्टिकां— tearing a piece; स्वहस्तकमलकनिष्ठिकानखशिखरेण (He tore with) the end of the nail of the little finger of his lotus-like hand. अहं तु etc.— *Mahāśwetā* felt that she enjoyed the pleasure of touch by merely hearing his message; it resulted in the horripilation of the whole body though it was only an object of hearing. आवेश्यमाना—filled up. The text of *Puṇḍarika's* letter was written in a stanza. *Mahāswetā* had taken away पुण्डरीक's rosary and left her necklace with him. This he realised after she had left. He therefore wrote to her "you have taken away (दूरं) my heart's desire (मानसजन्मा) like a swan tempted by the necklace white like a lotus fibre (बिससित)". The stanza can also be taken as "as a swan tempted by a creeper white like a lotus-stalk (or pearl) to whom the proper quarter is shown (दर्शिता आशा यस्मै)." The words मुक्तालतया = (i) necklace of pearls and (ii) creeper (white like) a pearl, or pearl creeper दर्शिताशः = (i) to whom hope (आशा) is shown and (ii) to whom (the proper) quarter (आशा) is shown; and मानसजन्मा = (i) born in the mind (मानस) and (ii) born in the *Mānasa* lake. The stanza thus has a plain meaning and a hidden meaning too.

P. 26. L. 21.—P. 27. L. 13.

अनया च मे......मत्यवाहयम्—The first sentence is अनया च मे दृष्ट्या ....दोषविकारोपजयः सुतरामक्रियत स्मरातुरस्य मे मनसः। The intervening clauses are brought in by way of simile. दिङ्मोहभ्रान्त्या इव प्रनष्टवर्त्मनः— like one who has lost his way on losing his bearings. A man who has a मोह (doubt) about the proper direction is bound to miss the direction. दिङ्मोहभ्रान्त्या is parallel to अनया च मे दृष्ट्या...प्रनष्टवर्त्मनः is parallel to मनसः बहुलनिशया etc.—like a blind man on a dark night. The idea is that a blind man is already incapable of seeing. A dark night would aggravate the situation and he has then no hope of seeing at all. Similarly *Mahāśwetā's* mind was already स्मरातुर and the latter only helped to worsen the situation. All these similes are to be understood in this sense. जिह्वोच्छित्ति=cutting off the tongue. A dumb person cannot talk; but removing his tongue means depriving him of the last chance of being able to speak. इन्द्रजालिकपिच्छिका—(waving) of magician's feathers. A magician waves a bundle of feathers in his hands and misleads the

audience by playing some trick upon them. अतत्त्वदर्शिन्=One who does not see the real state of things. ज्वरप्रलापप्रवृत्ति—tending to prattle while in fever. असम्बद्धभाषिन्—one who talks incoherently. दुष्टनिद्रा=fatal drowsiness—A man who is poisoned (विषविह्वल) is sure to die. But if he then goes to sleep his death is absolutely certain. लोकायतिकविद्या—The science of materialists. A man who has no caste or religion will not lead a religious life. If he is then initiated into materialism he is bound to be definitely irreligious. लोकायतिकs are Indian Materialists who believe that body is soul (देहात्मवादिन्) and that there is nothing beyond this life and that therefore one should try his best to enjoy as much as possible (यावज्जीवेत् सुखं जीवेत्, ऋणं कृत्वा घृतं पिबेत् । भस्मीभूतस्य देहस्य पुनरागमनं कुतः ॥) The founder of this school was *Kaṇva* or *Chāravāka*. दुष्टावेशक्रिया—by the action of being possessed by a demon. पिशाचग्रह—possessed by a ghost. सरित्=river. It gets agitated by a flood as water overflows it. तां च द्वितीयदर्शनेन etc.—*Mahāśvetā* thought that *Taralikā* who got a chance to see *Puṇḍarīka* for a second time was extremely lucky and (i) had collected huge merit (ii) had enjoyed the pleasure of residing in the heavens (iii) had a superintending deity within her (iv) had secured a boon (v) had drunk nectar (अमृत) or (vi) was with kingdom of all the three worlds.

सादरमाभाषमाणा—She was talking with her respectfully because *Taralikā* was luckier than her inasumuch as she got another opportunity to see *Puṇḍarīka*. *Mahāśveta* was desparately in love and whatever had a seeming relation to *Puṇḍarīka* was great in her eyes. अलकलताभङ्गः curls of her creeper-like hair (अलक) विपरीतमिव परिजनस्यापि सम्बन्धं—*Mahāśvetā* was in fact the mistress and *Taralikā* her maid-servant. But now the relation was topsy-turvy (विपरीत) and *Tarlikā* was considered by *Mahāśvetā* as her mistress. प्रतिषिद्धाशेषपरिजन—forbidding entrance to all the attendants.

P. 27. L. 14.—P. 28. L. 2.

अथ मदीयेनैव कृत.........याचितुमागतोऽस्मि ।

Here is decribed the appearance which nature had put on at the time when *Mahāśveta's* छत्रग्राहिणी came to her to communicate the arrival of *Kapiñjala*. The latter had come there to demand the rosary which *Mahāśvetā* had carried away without the knowledge of its owner viz. *Puṇḍarīka*. The imagery depicted here is certainly of a high order. *Bāṇa* is, indeed, an adept in the art of description. He sussessfully creates before the mind of his readers a kaleidoscopic view

of the object that he describes. Cf. in this light the descriptions of *Mahāśwetā* and *Puṇḍarīka* above.

कृतरागसंविभागे etc. The principal sentence here is अथ मदीयेनैव ......छत्रग्राहिणी समागत्याकथयत् । The series of loc. absolutives should be better split up into different clauses in order to avoid any confusion due to the complexity of the sentence. Thus अथ मदीयेनैव......रविबिम्बे. अथ—is used in more senses than one for which *vide* Apte's guide § 244. Its meaning here is no doubt "afterwards or then". But the spirit of the passage would better be borne out by interpreting अथ as "in due course". कृतसंविभागे—कृतः रागस्य संविभागः येन तस्मिन् (रविबिम्बे); राग redness, passion; संविभाग for सं+वि+भज्, 1 U.—"share, division or partition." The idea is—the disc of the setting sun was naturally red. The heart of *Mahāśwetā* was flushed with passion which the poetic convention represents as red: hence her heart was also red. She, therefore, fancies that the solar disc had, as it were, taken the redness from her heart; लोहितायति—Loc. sing of the pres. part from the Denominative form from लोहित. Such forms are formed with the addition of the क्यच् (Parasmaipada) and क्यङ् (Atmanepada) affixes to the nominal base and have the sense of आचार. Cf. रामायते, अन्तःपुरीयति. etc. सरागदिवसकर......लक्ष्म्याम्—The fact is that the light of the sun was fading away as he was setting but here is given a poetic representation of the simple and everyday natural phenomenon. The Splendour of the Day-light is fancied to be a lady becoming pale being oppressed by pangs of love. A love-sick person prepares a bed of lotuses to allay these agonies. In the evening the day-lotuses were naturally closing. This is looked upon as the आतपलक्ष्मी preparing for herself a bed of lotuses to soothe herself. दिवसकर is the Sun. He is सराग lit. "full of redness", poetically "full of passion". आतपलक्ष्मी was enamoured of her lord viz., the Sun even like a lady enamoured of her lover when he is सराग. "रागः आरुण्यं रतिः च तेन सह वर्तमानः यः दिवसकरः सूर्यः तस्य दर्शनेन तस्मिन् अनुरक्ता" या आतपलक्ष्मीः तस्याम् । कृतकमलशयनाम्—कृतं कमलानि एव कमलानां वा शयनं यया तस्याम्—qualifying आतपलक्ष्म्याम्. गैरिकगिरि.........किरणेषु—गैरिका गिरयः तेषु सलिलस्य प्रपाताः तैः पाटलेषु—qualifying किरणेषु. पाटल—"red, tawny, crimson". गैरिक—a kind of red mineral. गिरौ भवं गैरिकम्. In the evening the sun is said to withdraw his rays from everywhere—mountains, cascades, beds of lotuses etc. The cascades on the mountains full of red clay are red being mixed with the red chalk; the rays of the setting sun are also red but here the redness is said to have been imparted to them by the (red)

streams where they had fallen. During the day the rays were, as though, sporting in the beds of lotuses but now they are being withdrawn by the sun. They, therefore, appear to be rising from the lotus-beds even like herds of wild elephants which, also, like to sport in beds of lotuses and get up from them at the end of their sport. गगनावतार ......वासरे—गगनात् अवतारः ततः यः विश्रामः तस्मिन् लालसा येषां ते—qualifying वाजिनां below. लालसा—"ardent longing, eager desire". Throughout the whole day the sun is supposed to be marching speedily in his chariot along the vault of the sky. He has seven horses which by the long march are naturally fatigued and as such are desirous of rest. They can enjoy it only at the end of the day when the sun would set. They are delighted at the approach of evening and express their joy by neighing (हर्षहेषारव). The echoes of their neighing enter the caves of the *Meru* mountain. *Meru* is the name of a fabulous mountain round which, it is believed, all the luminaries rotate. The sun, being one of them, moves round this mountain. The day (drawing to its close) and the echoes of the rapturous neighing of the Sun's horses are both said to enter the caverns of the *Meru* mountain. मुकुलितरक्त.........पद्मिनीषु—मुकुलितानि रक्तपङ्कजानि तेषां पुटानि तत्र प्रविष्टाः मधुकराणां आवल्यः यासु. This and the following two adjectives qualify पद्मिनीषु. This clause is a fine example of उत्प्रेक्षा ("संभावनमथोत्प्रेक्षा प्रकृतस्य परेण यत्") and not of उपमा as is understood by some. With the setting sun the lotuses began to close their petals. As the poets fancy, the bees that had already entered the lotuses get caught within. The bees being dark fill the inside (heart) of the lotuses with darkness. It is here imagined that the lotus-creepers—the beloveds of the Sun—had fainted due to the separation from their lover viz., the sun and closed their eyes (petals—प्रारब्धं निमीलनं दलसंकोचः--अक्षिसंकोचः—याभिः तासु). Under this condition the heart is full of darkness—which aspect is fancifully represented by the bees. "The darkened yet loving heart" is not here compared to the bees but the heart of the *Padminīs* is said to be full of darkness because of the presence of the bees inside their petals. This darkness, the author says was the result of the swoon. It should be noted here that the *Padminīs* stand for loving ladies who faint away at the departure of their lovers. When one faints, his heart is said to be dark. There is again a pun on the word *Padminī*. *Padminī* is one of the four classes of women described by writers on erotics, the other three being चित्रिणी, हस्तिनी and शङ्खिनी. *Padminī* is defined as "भवति कमलनेत्रा नासिकाक्षुद्ररन्ध्रा । अविरलकुचयुग्मा चारुकेशी कृशाङ्गी । मृदुवचन-

सुशीला गीतवाद्यानुरक्ता । सकलतनुसुवेशा पद्मिनी पद्मगन्धा ॥ " रतिमञ्जरी. विरहमूर्च्छा —"विरहः (रवेः इति शेषः) तेन मूर्च्छा तयान्धकारितं हृदयं यासां एवंविधेषु (पद्मिनीषु)". ग्रासीकृत......युगलेषु—ग्रासीकृताः याः सामान्यमृणाललताः तासां विवराणि तेभ्यः संक्रामितानि परस्परहृदयानि तानि आदाय । रथाङ्गनामन्—रथांगं चक्रं नाम यस्य स रथाङ्गनामा चक्रवाकः "The ruddy goose". He is also called चक्राह्वः. Here is stated another excellent poetic fancy. The चक्रवाकs which are held to be patterns of fidelity in conjugal love, are believed to be separated from their mates at night as a result of a curse pronounced on them by Rāma. Rāma was piteously lamenting over the loss of *Sītā*. Just, then, he found a pair of the *Chakravāka* birds sporting. He believed that they were laughing at his miserable fortune and in order to reduce the class, to which the birds belonged, to partially the same plight as he was in, he cursed them to remain separated till dawn every night. The convention of the separation of the *Chakravāka* birds at night has been inherited by the poets and the fancy in which *Bāṇa* indulges here is based upon this poetic heritage. The pairs of the *Chakravāka* birds have been looked upon as lovers who before their separation carry with them some memento to remind them of the happy time they passed in each other's company. *Bāṇa* represents the *Chakravāka* birds as lovers *par excellence*. Before their parting the pairs had held in their mouth a common lotus-stalk which phenomenon is not uncommon. The lotus-stalk is a porous substance. The poet, therefore, fancies that the pairs had exchanged their hearts through the interstices at the separation at night. What can be so good a memento for the lovers as the exchange of hearts! For the separation of the *Chakravākas* cf. the following—

"एसावि पिएण विणा गमेइ रअणिं विसाहदीहअरं । गरुअं पि विरहदुक्खं आसाबन्धो सहावेदि ॥" शाकुन्तल IV. 16. "निनाय सात्यन्तहिमोत्किरानिलाः सहस्यरात्रीरुदवासतत्परा । परस्पराक्रन्दिनि चक्रवाकयोः पुरो वियुक्ते मिथुने कृपावती ॥" कुमार. V. 26. "सरसि नलिनीपत्रेणापि तामावृतविग्रहां । ननु सहचरीं दूरे मत्वा विरौषि समुत्सुकः ॥ विक्रमो. IV. 20. ग्रासीकृत—This is technically known as the च्वि form derived according to "कृभ्वस्तियोगे संपद्यकर्तरि च्विः" or "अभूततद्भाव इति वक्तव्यम्". The च्वि form is used to denote a thing which is not something else but which becomes or is looked upon as some other thing. According to this, the use of the च्वि-form should be metaphorical but this is not observed in practice. Its use in the present clause is not metaphorical for the lotus-stalk had actually become the ग्रास of the चक्रवाक-pairs. So also in the following examples the use of the च्वि-form is not restricted to its

metaphorical sense. "स्वल्पीभूते सुचरितफले स्वर्गिणां गां गतानाम्" मेघ. I. 30. "शुक्लापाङ्गैस्सजलनयनैः स्वागतीकृत्य केकाः ibid. आयुष्मन् उद्घातिनी भूमिरिति मया रश्मिसंयमनाद् रथस्य मन्दीकृतो वेगः।" शाकु. I. The correct use of च्वि is best illustrated in "कोऽयं भोः निभृतं तपोवनमिदं ग्रामीकरोत्याज्ञया।" स्वप्न. I. 3. or in "अमुं पुरः पश्यसि देवदारुं पुत्रीकृतोऽसौ वृषभध्वजेन।" रघु. II. 36. सामान्य can either be taken as an adverb or as an adjective qualifying मृणाललता. As it stands in the compound the latter alternative is of course preferable. मुनिकुमारयोरन्यतरो—One of the two ascetic-youths. The छत्रग्राहिणी evidently means *Kapiñjala* and not *Puṇḍarīka* for she had accompanied *Mahāśvetā* when the latter had gone for her bath to the lake. Cf. "इत्थंभूते च व्यतिकरे छत्रग्राहिणी मामवोचत्" above. The छत्रग्राहिणी referred to here is the one who had gone with *Māhāśvetā* to the lake. The use of the word अन्यतरः suggests this. *Bāṇa* has not specifically mentioned the name of the मुनिकुमार here for had he done so there would not have been the ground to paint the impatience of *Mahāśvetā* to meet the the boy-sage. As the name of the मुनिकुमार is left to be imagined only, *Mahāśvetā* believes that it must be *Puṇḍarīka* himself who was at the gate to demand the rosary. She is, therefore, eager to meet him.

P 28—LL. 3-15.

अहं मुनिकुमार............मित्यवोचम्।

Kapiñjala is ushered in and received by *Mahāśvetā* with due hospitality. Desirous of communicating something to *Mahāśvetā*, he is taken aback by the presence of *Taralikā*. *Mahāśvetā* notices his hesitation but allays his doubts by declaring that *Taralikā* is her confidante. He is requested to proceed with his mission.

मुनिकुमारनामग्रहणात्—'By the (mere) mention of the term मुनिकुमार. The term '(मुनिकुमार)' had become too familiar to *Mahāśvetā* since her return from the lake. She had, as it were, taken a fancy for the term. When it was mentioned by the छत्रग्राहिणी the whole of her body, as though, bristled through joy and thinking that it must be *Puṇḍarīka* who is come there, she becomes impatient to meet him. Her उत्कण्ठा is shown in 'स्थानस्थिताऽपि गतेव द्वारदेशम्'—She flew to the gate though she was confined to her seat in her room. Here is विरोध. How can a person do two mutually contradictory actions—sitting and running—at one and the same time? But the विरोध is only apparent for one action viz., sitting is a physical one while the other viz., running is

performed mentally. The figure of speech is known as विरोधाभास which is defined as "विरोधःसोऽविरोधेऽपि विरुद्धत्वेन यद्वचः।". समुपजाततदागमनशङ्का—समुपजाता तस्य नाम पुण्डरीकस्य आगमनस्य शङ्का यस्याः। शङ्का here may mean either suspicion or hope or expectation. This is the cause of her eagerness. The passage मुनिकुमार...शङ्का has a natural touch since it finely brings out the eagerness of a beloved to meet her lover. As ill-luck would have it, the मनोरथs of a lover are seldom accomplished. *Mahāśwetā* is disappointed at the sight of *Kapiñjala* but could not show it on her face because *Kapiñjala* was the friend of *Puṇḍarīka*, the object of her love. कञ्चुकिन्—'An attendant on the women's apartment, a chamberlain'. He is a learned old Brahmin, an accomplished person and an expert in superintending the royal house-hold, especially the harem. Bharata defines him as "अन्तःपुरचरो वृद्धो विप्रो गुणगणान्वितः। सर्वकार्यार्थकुशलः कञ्चुकीत्यभिधीयते॥ जरावैक्लव्ययुक्तेन विशेद् गात्रेण कञ्चुकी। Cf. also Matṛgupta's definition—ये नित्यं सत्यसपन्नाः कामदोषविवर्जिताः। ज्ञानविज्ञानकुशलाः कञ्चुकीयास्तु ते स्मृताः॥". अथ मुहूर्तादिव.........मपश्यम्—The principal sentence is अथ मुहूर्तादिव तं तस्य (पुण्डरीकस्य).........अनुरुपं सखायं......... कपिञ्जलनामानं.........अपश्यम्. The sentence describes *Kapiñjala* as he was being ushered in by the age-old chamberlain. *Kapiñjala* was the worthy companion of *Puṇḍarīka*. The friendship of the two was as good as the association of रूप and यौवन or of यौवन and मकरकेतन etc. The association of these pairs is invariable and delightful. The one follows the other as the shadow does the light. The friendship of *Puṇḍarīka* and *Kapiñjala* was constant and अनुरूप. Hence the similes. The series illustrates the fig. of speech called रशनोपमा. कपिञ्जलनामानम्—It should be noted that *Mahāśwetā* could know the name of *Kapiñjala* during the latter's talk with *Puṇḍarīka*. Cf. "सखे कपिञ्जल किं मामन्यथा संभावयसि।" जराधवलस्य.........बालातपम्—*Kapiñjala* was escorted by the grey-haired chamberlain. He appeared like the sun-shine following the moon-light. The chamberlain with his sparkling silvery hair and his serene complexion stands for the light of the moon and the refulgent young *Kapiñjala* is compared to the golden light of the young Sun. आतप primarily has the sense of heat, and secondarily it means 'sun-shine' and so the use of this word should be restricted to a light which is hot and should not be employed in connection with the cool light of the moon. Hence the expression चन्द्रातप is rather inappropriate. पर्याकुलमिव......अनुपरताभिप्रेतम्—This speaks of the appearance of *Kapiñjala*. As something was weighing on

his mind, he appeared to be greatly afflicted, dejected, absolutely blank. Supplicatory or suggesting some desire unfulfilled—" अनुपरतमपरिपूर्णं अभिप्रेतं वांच्छितं यस्य ". This anxiety of *Kapiñjala* could not escape the notice of *Mahāśwetā*. स्वयमासनमुपाहरम्—*Māhāśwetā* herself fetched a seat for *Kapiñjala*. This and the following two clauses speak of the modesty and culture of *Mahāśwetā*; हृ with उप and आ also means to offer. बलादनिच्छतोऽपि......चरणौ. *Kapiñjala* was reluctant to get his feet washed by *Mahāśwetā* because of the pressure on his mind: all the same *Mahāśwetā* insisted upon doing him the honour firstly because he was an ascetic and secondly he was the friend of *Puṇḍarīka*. The student should note here the social custom which curiously enough has persisted even to the present day in some districts. The villagers particularly are very keen on doing this signal honour to their guests. अव्यवधानायां भूमावेव—" On the bare ground'. न विद्यते व्यवधानं यस्याः. व्यवधान means intervention, a screen, partition, cover or covering. Literally अव्य......मावेव would mean 'between which (ground) and me nothing lay or intervened'. Therefore, 'on the uncovered or uncarpeted ground i.e. on the bare ground'. *Kapiñjala* was a person who merited respect. *Mahāśwetā* could not sit on a couch or some such seat for that would have meant showing discourtesy to him. To show respect to him, she sat on the bare ground. This, again, gives a fine touch in her character. अथ मुहूर्तमिव......त्यवोचम्. *Kapiñjala* sat silent for a while either to grasp the situation or to compose himself, perturbed as he was over his friend's condition. There he saw *Taralikā* sitting by the side of *Mahāśwetā*. He could not disclose the purpose for which he had come there in the presence of *Taralikā*. The latter's presence, therefore, was undesirable. To show this to *Mahāśwetā* he simply cast a glance at *Taralikā*. *Mahāśwetā* could gather *Kapiñjala's* intention from his expression and assured him that he should not mind the presence of *Taralikā* for there was nothing in this world that she could not share with *Taralikā*. *Taralikā* was her confidante. *Kapiñjala* should not have any misgiving in his mind and should proceed with his mission without any reserve or hesitation. मुहूर्त—'a moment, any short period of time, an instant'. चक्षुरपातयत्—'threw a glance'. विदितः (कपिञ्जलस्य) अभिप्रायः आशयः यया सा विदिताभिप्राया. दृष्ट्वैव. This is to be construed with विदिताभिप्राय. If it is construed with अवोचम् it would mean that *Mahāśwetā* did not speak so many words but through her gesture pointed out to *Kapiñjala* that *Taralikā* was her confidante and that he should proceed unreservedly. A person does communicate

his आशय (motive) by twisting his eyes or contorting his face. But we cannot construe दृष्ट्या with अवोचम् for it would be unnatural. *Mahāśvetā* who had great regard for *Kapiñjala* could not be so rude as to communicate her request to *Kapiñjala* by a mere gesture. No such familiarity had grown between the two till then. It is better to connect दृष्ट्या with विदिताभिप्राया.

P. 28 L. 16—P. 29 L. 20.

एवमुक्तश्च......सुचिरं व्यचरम् ।

Rather reluctantly *Kapiñjala* begins. He hesitates to introduce the topic directly: he condemns the situation and continues the account of *Puṇḍarīka* beginning it with the departure of *Mahāśvetā.* He says that he left him in disgust and moved to another part of the forest but later he returned and did not find *Puṇḍarīka* there. Full of doubts and apprehensions he moved about for long in search of him.

वागेव मे......त्रपया—' words refuse, through shame, to express what I have to say. At the strange condition of his friend *Kapiñjala* was overcome with shame. He could not break the ice i.e. introduce the topic of the pitiable state to which love had reduced his friend. His speech was restrained through shame. He was tongue-tied. अभिधेय—Pot. part. from धा with अभि—that which is 'to be named or expressed' विषय—'scope, range or province' क कन्दमूलफलाशी...... रागप्रायः प्रपञ्चः—The use of क......क express great disparity between कन्दमूलफलाशी......मुनिजनः on the one hand and अनुपशान्तजनोचितो...... प्रपञ्चः on the other. The ascetic-folks, peaceful and contented, are dead to all mundane matters. When *Puṇḍarīka*—one of the members of the ascetic clan—is about to be embedded into the meshes of worldly affairs, *Kapiñjala* finds it very difficult to reconcile this action of *Puṇḍarīka* with his asceticism. कन्दमूलफलानि अश्नाति यः स °फलाशी. वननिरतः—वने वनवासे निरतः—Fond of forest-residence or pleased or contented in the forest-dwellings. मुनिजनः—This does not refer to *Puṇḍarīka* alone but to the whole of the ascetic-kind. The word जन when used collectively means 'the men, the people or the world in general' Cf. "एवं जनो गृह्णाति" M. I. "सतीमपि ज्ञातिकुलैकसंश्रयां जनोऽन्यथा भर्तृमतीं विशङ्कते ।" शाकु. V. 17. The adjectives of मुनिजनः show how innocent the ascetics are and how meagre are their wants. अनुपशान्तोचितः—अनुपशान्तः रोषाद्युपयुक्तः यः जनः तस्य उचितः । विषयोपभोगाभिलाषकलुषः—विषयाः शब्दस्पर्शादयः तेषां उपभोगे आसेवने अभिलाषा तेन कलुषः । मन्मथ etc.—मन्मथस्य ये विविधाः विलासाः तै संकटः संपूर्णः These epithets of

प्रपञ्च bring out, in a nutshell, the nature of the worldly existence. It is full of love-affairs; it is crowded with amorous enjoyments and polluted by attachments to sensual objects. Only uncultured persons find pleasure in such a world. All wordly objects are transcient and happiness evanescent. Hence the world is not meant for the sages engrossed in the pursuit of eternal bliss. It's no wonder, then, that *Kapiñjala* was astonished to find *Puṇḍarīka* hankering after momentary happiness. For the use of "क्व......क्व Cf. क्व वयं क्व परोक्षमन्मथो मृगशावैः सममेधितो जनः ।" Sak. II. 18. अयत्नेनैव......जनम्—ईश्वर does not here refer to the God of love who was the agent in reducing *Puṇḍarīka* to a sorry state but it refers to the Lord or the Controller of the world: without any effort on His part, the God makes a person a laughing stock. Cf. the observation of Shakespeare in his 'King Lear'—

> "Like flies to the wanton boys,
> Are we to the Gods".

न जाने......विडम्बना—the tone of *Kapiñjala* is one of condemnation of *Puṇḍarīka*. *Kapiñjala* looks upon this behaviour of his friend as not only his mockery but a parody of asceticism. The whole of the ascetic world—and not the individual alone—would be blamed because one of its members had swerved from the noble and the righteous path. केवलमवश्य......जायते—Before *Kapiñjala* approached *Mahāśvetā* he found himself between Scylla and Charibdis. He thought that he must inform *Mahāśvetā* of *Puṇḍarīka's* condition: if he does not, a grave calamity would follow: if, on the other hand, he does inform her, the order of asceticism would receive a severe set-back. But now he is determined to follow the first alternative for his duty as a friend enforces it upon him. अनर्थस्य उपनिपातः अकस्मात् पतनं अनर्थोपनिपातः. The grave calamity which *Kapiñjala* is afraid of is nothing but the premature death of *Puṇḍarīka*. अपर उपायो......गतिर्नास्ति—These sentences have one and the same meaning. प्राणपरित्यागेनापि......इति कथयामि. The life of a friend has to be saved at all costs. This is true at all times. The tie of friendship is irresistible. *Kapiñjala* (as we shall see below) tried every means at his disposal to dissuade his blundering friend but when those means fell flat on him, he (*Kapiñjala*) forgetting everything for the sake of his friend took courage in both hands and tried to unite the princess and the poor sage in marriage—a task impossible indeed but undertaken through the bond of friendship. अस्ति भवत्याः etc.—

This refers to the passage "सखे पुण्डरीक.........निवार्यतां हृदयम्" P. 23, LL. 10-23 in which *Kapiñjala* condemned the action of *Puṇḍarīka* in the presence of *Mahāśvetā*. तथा refers to all those *exhortations* of *Kapiñjala* to *Puṇḍarīka*. निष्ठुरम् is an adverb modifying अभिहितः "very severely or harshly" उपदर्शित—उपदर्शितः कोपः येन. Cf. प्रकटितप्रणय-कोपः above. *Kapiñjala* was very angry with *Puṇḍarīka* and he could not help putting his anger into his words. तथा चाभिधाय.........गमम्—*Kapiñjala* was so much disgusted with *Puṇḍarīka* that he could no longer stand near him and so he left him giving up that job of collecting flowers in which he was engaged just then. Cf. आत्मानुरूपेण सवयसापरेण देवतार्चनकुसुमान्युच्चिन्वता तापसकुमारेणानुगतम् । P. 17. LL. 10-11 उत्सृष्टकुसु—उत्सृष्टः कुसुमानां अवचयः येन; अवचय and अवचाय both mean the same thing viz—'collecting or gathering' and both have been equally used by writers like *Bhāsa*, *Kālidasa* and *Bhavabhūti* in this sense. *Pāṇini*, however, has drawn a sharp distinction between them. "The root चि takes the *kṛt* affix घञ् which causes वृद्धि when it means taking by the hand and does not mean that 'the thing is stolen' according to "हस्तादाने चोरस्तेये" पा० 3-3-40" अवचय then would mean gathering (flowers etc.), when they are not within reach i. e. when they are collected by means of a stick or stolen. The gramatically correct word to be used here is अवचाय or अपचाय or प्रचाय but the word actually used by *Bāṇa* is अवचय. It would thus be seen that the कादम्बरीकार also has not observed this distinction. *Kapiñjala* was not collecting flowers by means of a stick and the intention of stealing them was entirely foreign to his mind. अपयातायां............संजातवितर्कः—This shows how reluctantly *Kapiñjala* had left *Puṇḍarīka* alone. When the former regained control over his mind, he could realise the rashness of his action in leaving his friend all alone particuarly when the latter was much tormented with love. He, therefore, returns to see what *Puṇḍarīka* might be doing then. विटपा०—विटपैः अन्तरितः तिरोहितः विग्रहः यस्य; *Kapiñjala* desired to observe the movements of *Puṇḍarīka* without himself being seen by the latter; hence he hid himself in the branches of the trees. But when he did not find him there in the spot where he had left him, he becomes very anxious about the safety of his friend and begins searching for him, recalling all sorts of probabilities to explain the disappearance of his friend—(i) *Puṇḍarīka* might have followed *Mahāśvetā* as his mind was enthralled by Love. This was the most probable alternative but *Kapiñjala*

could not be too sure of this (ii) *Puṇḍarīka* on finding *Kapiñjala* approaching him, must have hid himself somewhere as he had not the courage of showing himself to *Kapiñjala*, being ashamed of his behaviour. (iii) *Puṇḍarīka* must have left that spot to search for *Kapiñjala* or (iv) left him in anger. **आहोस्वित्, उत** etc. are particles expressing doubt, uncertainty or guess and sometimes fear also. **मदन॰ मदनेन परायत्ता चित्तवृत्तिः यस्य तेन तु......दूयमानः**—This shows the affection that *Kapiñjala* had for *Puṇḍarīka*. **स कदाचित्** etc. other thoughts more fearful and dangerous than those now cross *Kapiñjala's* mind. **धैर्य॰—धैर्यस्य स्खलनं तेन विलक्षः. विलक्षः** for. **वि + लक्ष्**—'To be confused, bewildered, ashamed or abashed.' **अनिष्टमपि समाचरेत्** 'he may do harm to himself i. e. he may commit suicide'; **न हि.........ह्रिया**—'There is no act that may not be done through shame'. A person overcome with shame may do anything to avoid ignominy. **आदरमकरवम्**—started (seeking for him). Apte quotes this very passage and translates "made up my mind" **अन्वेषमाणश्च.........सुचिरं व्यचरम्**—The anxiety of *Kapiñjala* increases more and more as he did not find his friend at the places where he searched for him. **सुहृत्स्नेह.........आशङ्कमान**—*Kapiñjala* began to entertain apprehensions of various untoward happenings befalling *Puṇḍarīka* because he had lost his nerve owing to his affection for *Puṇḍarīka*. Note the construction in **यथायथा.........तथातथा** for such construction vide note on § 297A Apte's guide. **यथा** and **तथा** are repeated in the sense of '*the more the more*', '*the less the less*'. Cf. "**यथा यथा यौवनमतिचक्राम तथा तथा अनपत्यताजन्मा महानवर्धतास्य संतापः।**" **काद॰** 59 "**यथा यथा मृतपुत्रं न चिन्तयिष्यसि तथा तथा तव दुखं शममेष्यति।**" "**यथा यथा अल्पीयसी पुत्रचिन्ता तथा तथा अल्पीयो दुःखम्।**". **तरुलतागहनानि.........सरः कूलानि**—He carefully inspected the thickets of creepers, the bowers, the avenues of sandal trees and the banks of lakes because he knew that these were the haunts of lovers whose love is not reciprocated. He knew this possibly because of his wide reading. He must have known the theory of the critical science but never meant to apply it in practice. That *Kapiñjala* was a man of wide reading could be best inferred from **यदा पुनः पुनः शास्त्रोपदेशविशदैः......वचोभिः** below. **निपुणम्**—'vigilantly, carefully'. This can be construed either with **विक्षमाणः** or with **दत्तदृष्टिः** or with both by the **देहलीदीपन्याय**. **सुचिरं व्यचरम्**—note the assonance in this. This is the stylistic excellence of *Bāṇa*. The student can trace numberless illustrations of this peculiarity of *Bāṇa's* style in the portion that he has to study. **चन्दनवीथिकालतामण्डपान्**—This compound can be solved in two ways—(i) **चन्दन-**

वीथिकासु ये लतामण्डपास्तान्. This would be a तत्पुरुष compound 'the bowers of creepers in the avenues of sandal-trees' (ii) चन्दन-वीथिका लतामण्डपाश्च—In this case it is an इतरेतर द्वंद्व compound 'the avenues of sandal-trees and the bowers of creepers'. The hearts tormented with love try to find solace. At such places we prefer the second way of solving the compound.

P. 29 L. 21—P. 31-L. 9

अथैकस्मिन्......तमहमद्राक्षम् ।

Kapiñjala continues. *Puṇḍarīka* was found in a thicket completely hypnotysed by love. His condition is described graphically to the minutest detail. The canvass is picturesque even with the lighted shades. This long sentence illustrates the peculiarities of *Bāṇa's* style.

The principal sentence is अथैकस्मिन्सरःसमीपवर्तिनि......लतागहने कृतावस्थानं......तं (पुण्डरीकं) अहमद्राक्षम् । कृताव॰ कृतं अवस्थानं येन "who was posed or who had taken a position'. लतागहने—'thicket of creepers'. All the words in the loc. sing. are in apposition with लतागहने. निरन्तरतया—निबिडतया. This thicket was of a very thick growth. This gives the reason for the following idea. The लतागहन was so dense that it appeared to be made up of flowers or full of bees or cuckoos or peacocks. The flowers were abundant; the bees were hovering over them; the cuckoos were enjoying the mango-blossoms and the peacocks were seen delightfully dancing on the trees; the whole scene thus presented a fine appearance (अतिमनोहरे) "एतेन पुष्पाणां बाहुल्यं अतिसुरभित्वं च भ्रमराणां बाहुल्यं, सहकारोद्रेकः अतिरमणीयत्वं च लतागहनस्य सूचितम् ।" वसन्तजन्म॰ The लतागहन presented an extremely charming appearance. It, therefore, seemed to be the birth-place of the Spring. Spring is attractive; the place where an attractive person is born must also be charming. Hence the delightful grove is called the जन्मभूमि of वसन्त. उत्सृष्टसकल etc.—उत्सृष्टः सकलः व्यापारः येन तस्य भावः °व्यापारता तया. Thinking of his love *Puṇḍarīka* had given up all occupations. No signs of life could be observed in his case. He, thereupon, appeared as though painted in a picture or carved like a statue or paralysed or fast asleep or engrossed in *yogic* meditation. इव shows उत्प्रेक्षा here. समाधौ तिष्ठति इति समाधिष्ठं. समाधि—derived from सं + आ + धा to concentrate, to fix or to apply intently upon as the eyes, mind etc. means profound or abstract meditation or concentration of the mind on one object. There is in समाधि perfect absorption of the thought into one object of meditation i. e. the supreme spirit. समाधि is the 8th and the last stage in योग, the

first seven being यम, नियम, आसन, प्राणायाम, प्रत्याहार, धारणा and ध्यान. योग—has more meanings than one. Here it means 'contemplation of the supreme spirit,' which is defined as 'चित्तवृत्तिनिरोधः'. योग is also the name of one of the six orthodox systems of Philosophy. It was founded by *Patañjali* and though practically allied with the Samkhya thought, it is reckoned as a separate system. The chief aim of this system is to teach the method by which the human soul may find communion with the supreme spirit and thus secure salvation. *Patañjali* has framed elaborate rules for the scientific practice of yoga. योगसमाधि—'The absorption of the soul in 'profound contemplation'. A person undergoing a yogic trance is dead to all surrounding and is fully absorbed in his thoughts about the supreme spirit. निश्चलमपि ....चलितम्—with this begins a series of विरोधाभासs (for the definition of विरोधाभास see supra). In this and the following five clauses there is contradiction which can be removed by considering the metaphorical sense of चलित, अधिष्ठित etc. One who is निश्चल (steady) cannot be चलित (active) चलित figuratively means 'fallen'. *Puṇḍarīka* had certainly fallen from the proper conduct of an ascetic. एकाकिनमपि.........ष्ठितम्—One who is एकाकी (alone) cannot at the same time be attended upon by others. अधिष्ठित—(i) Attended upon and (ii) overpowered. *Puṇḍarīka* was overpowered by love. अनुराग—(i) passion (ii) redness. One who is red cannot be pale at the same time. *Puṇḍarīka* was pale because of his love-sickness. शून्यान्तःकरणमपि.........दयितम्—His heart was empty i. e. he looked vacant-minded; yet he had given a place to his beloved in the heart. हृदये निवासिनी दयिता यस्य *Mahāśvetā* had occupied his heart. *Puṇḍarīka's* thoughts being concentrated on her, he looked vacant or absent-minded. तूष्णीकमपि.........शयम्—Here is विरोध inasmuch as a person who is speechless (तूष्णीक) cannot at the same time narrate a tale or some account. *Puṇḍarīka* was speechless but expressed (mentally of course) the acute pangs of love. कथित—(i) Narrating (ii) expressing. "तूष्णीकं मौनावलम्बिनमपि कथितः निवेदितः मदनवेदनायाः अतिशयः येनेति विरोधः। मौनकथनत्वयोर्विरुद्धधर्मत्वात्।" शिलातलो......व्यवस्थितम् —*Puṇḍarīka* was seated on a throne: yet he seemed to be at Death's door. One who is seated on a slab cannot be at some other place at the same time. The contradiction is to be removed by saying that *Puṇḍarīka's* condition was such that it might hasten his death or that he was bent upon ending his life, fearing that his मनोरथ might not be fulfilled. व्यवस्थित—P. P. P. from the root, स्था with वि and अव—to

'decide or determine'. शापप्रदानभयादिव......संताप्यमानम्—with this clause begins a series of poetical fancies. *Puṇḍarīka* was being tormented by Love. *Madana* was burnt to death by *Śiva* but was revived by Him, at the request of *Rati*, in a bodiless form. Hence he is called अनङ्ग. Cupid was not seen though he was troubling *Puṇḍarīka*. The poet fancies that Cupid did not show himself to *Puṇḍarīka* because he was afraid of the latter pronouncing a curse upon him for so tormenting him. The sage-kind is susceptible to provocation. Cf. "अदूरकोपा हि मुनिजनप्रकृतिः।" *supra*. कुसुमायुधः—कुसुमानि आयुधानि यस्य सः—मदन. The God of love is supposed to have flowers as his arrows probably because they are the excitants of love. The five flowers which are supposed to be the arrows of Cupid are differently enumerated. Cf. "अरविन्दमशोकं च च्यूतं च नवमल्लिका। नीलोत्पलं च पञ्चैते पञ्चबाणस्य सायकाः ॥; बन्धूक द्युतिबान्धवोऽयमधरःस्निग्धो मधूक च्छविर्गण्डश्चण्डि चकास्ति नीलनलिन श्रीमोचनं लोचनम्। नासाभ्यैति तिलप्रसून पदवीं कुन्दा भवन्ति प्रिये प्रायस्त्वन्मुख-सेवया विजयते विश्वं स पुष्पायुधः ॥" Jayadewa's गीतगोविन्द 10. Sometimes the following are stated as *Madana*'s arrows—अशोक, केतक, सिन्दुवार, अतिमुक्त and मदयान्तिका. कुसुमबाणाः—इषुः—शरः—अस्त्रः are all synonyms of *Madana*. अतिनिष्पन्दतया......शून्यकृतशरम्—We have seen above that *Puṇḍarīka* was quite motionless. A person becomes so when all his sense organs come to a stand-still. *Puṇḍarīka* (being steady) seemed to be deserted by by his sense-organs (शून्यीकृतं शरीरं यस्य). The question naturally arises as to whether his sense-organs had gone leaving him utterly void. The poet imagines three reasons for the disappearance of *Puṇḍarīka's* senses. (i) हृदयानिवा......प्रविष्टैः *Mahāśwetā* had found a place in the heart of *Puṇḍarīka*. The senses of *Puṇḍarīka* were very eager to see his sweetheart dwelling in his heart. They therefore, ran to see her like young lads running to the galleries to see a procession passing along the street. (i) असह्य......प्रलीनैः. The senses were dissolved or melted away or had become unconscious (प्रलीन) at the fear of the unbearable heat i. e. Love's torments. The senses could not bear this and therefore they vanished or fainted away. (iii) मनः.........प्रकुपितैः उन्मुच्य गतैः—They left him being provoked at his agitation. *Puṇḍarīka* was thinking of *Mahāśwetā* alone and no sense-organ of his was functioning properly. उन्मुच्य गतैः should better be construed with the last clause मनः...प्रकुपितैः Due to any one of these three reasons the senses of *Puṇḍarīka* had deserted him; निष्पन्द......मुत्सृजन्तम्—*Puṇḍarīka* was despondent and was therefore shedding a ceaseless shower of tears with his eyes.

अनवरतं—This may be taken either as an adverb modifying उत्सृजन्तम् or as an adjective qualifying दुर्दिनम्. दुर्दिनम् lit. means rainy or cloudy day or stormy or rainy weather cf. 'उन्नमत्यकालदुर्दिनम्' मृच्छ. V. Here it means 'shower'. All the words in the instrumental sing. are in apposition to ईक्षणयुगलेन. निष्पन्दं यथा स्यात् तथा निमीलितेन ; अन्तर्ज्वलन् यः मदनः एव दहनः तस्य धूमेन आकुलितं अभ्यन्तरं यस्य. The eyes were closed; the poet fancies that they were obscured or blinded owing to the smoke of the fire of Love burning or (rather) smouldering within. आकुलिताभ्यन्तरम्—may also mean 'the inside of which was irritated by the smoke etc.' A person rubs his eyes when troubled by smoke. As a result the eyes get irritated. अक्षिपक्ष्मणोः अन्तरे यानि विवराणि तेभ्यः वान्ताः उद्गीर्णाः अनेकधारा यस्मिन्. This qualifies दुर्दिनम्. The shower of the tears was so profuse that streams were emitted through the space between the eye-lashes. आलोहिनीम्......केसरम् *Puṇḍarīka* was giving out heavy sighs—a sign of intense grief (which is not given vent to). With these sighs the filaments of the flowers were shaken—so heavy were the sighs. तरलीकृतानि आसन्नलताकुसुमकेसराणि येन (पुण्डरीकेण) तम्; आलोहिनी......आदाय. The sighs rushed out taking with them the reddish lustre (आलोहिनीं ईषत् रक्ताम्) of his lower lip-(अधरप्रभा). The अधरप्रभा being red is imagined to be the up-shooting (उर्ध्वसंसर्पिणी) flame of the fire of Love that was consuming his heart. इव shows उत्प्रेक्षा and not उपमा. The adj. उर्ध्वसंसर्पिणीम् is appropriate. The अधर was radiating lustre all round: the flame of fire also rises up, illuminating the space around. वामकरताड......ललाटमुद्वहन्तम्—*Puṇḍarīka* had reclined his left cheek against the palm of his hand (वाम-कपोलस्य शयनीकृतं करतलं येन तस्य भावः तया). Spotless rays were shooting up from the nails of his hand. They brightened his forehead which, then, seemed to have a mark of extremely white sandal-paste. The word देश is joined with स्कन्ध, कपोल, अंस, नितम्ब, ललाट etc. without any change in the meaning. Cf. श्रवणदेशम् in the next clause. अचिरापनीत......दधानम्—*Puṇḍarīka* had only recently presented to *Mahāśwetā* the spray of *Pārijāta* which had served as his ear-ornament uptil then. The *Pārijāta* flower was extremely sweet; some of its splendour was still lingering behind although the flower was removed from the ear. Bees were allured by this fragrance. The ear of *Puṇḍarīka*, therefore, seemed to have a blue lotus or a sprout of *Tamāla* as its ornament although it was bereft of one. The fancy here rests upon the colour of the bees, the lotus and the *Tamāla* sprout.

अचिरापनीतः यः पारिजातकुसुमकर्णपूरः यस्य तस्य भावः तथा; सशेषौ परिमलामोदौ तयोः लोभेन उपसर्पिणा or सशेषः परिमलः तस्य आमोदाः (pleasure) तस्य लोभेन उपसर्पिणा—qualifying मधुकरकुलेन. "विदूरगः सुरभिरामोदो विमर्दोत्थः पुनः सुरभिः परिमलः।" "स आमोदो विदूरगः विमर्दोत्थः परिमलः" इति कोशः। कलविरुत.........जपता—The bees hovering over his ears, were humming sweetly but indistinctly (कलविरुत). The author fancies that the bees were, as if, whispering (into his ears) the charm (मन्त्र) of cupid, that bring on infatuation "संमोहनमन्त्रं वशीकरणमन्त्रम्" is reckoned as one of the five arrows of cupid that infatuate a person: the other four are उन्मादन, शोषण, तापन, and स्तम्भन. Cf. "संमोहनोन्मादनौ च शोषणस्तापनस्तथा। स्तम्भनश्चेति कामस्य पञ्चबाणाः प्रकीर्तिताः॥" मन्त्र or chants are recited at the time of discharging weapons. Cupid was discharging संमोहनास्त्र at *Puṇḍarīka* and the humming bees were muttering the संमोहनमन्त्र. उत्कण्ठाज्वर.........बिभ्राणम्—*Puṇḍarīka* was suffering from fervent love-longing; horriplations appeared on his body as a result of this उत्कण्ठाज्वर. The author imagines that he, under the pretext of these horripilations, as it were carried on his person a mass of broken flowery tips of Cupid's arrows fallen on every pore of his skin. *Puṇḍarīka* was all agog with love: this was because Cupid had discharged all his flowery at him. The tips of these arrows got stuck into every रोमकूप on his body and these he was carrying. The रोमाञ्च s which were due to the disease of love-longing are fancied as the broken flowery points of cupid's arrows. "कुसुमशराणां यानि शल्यशकलनि त्रुटितबाणखण्डानि तेषां निकरमिव" for कुसुमशर see *Ante*. दक्षिणकरेण च.........धारयन्तम्—*Mahāśvetā* as we have seen above, instead of returning the अक्षमाला had given her necklace to him (*Puṇḍarīka*). This necklace he was holding on his chest with his right hand. The necklace flashed forth in the rays shot up from the nails of his hand. The rays with which the necklace was interlaced stand for the रोमाञ्चs arisen due to the pleasure of touch. अविनयपताकाम् —This is a fine retort. The necklace that he held on his chest was the ensign of his rudeness or immodesty. Both the पताका and the एकावली are white. स्फुरित......राम् is an awkward compound. नखकिरणनिकरस्फुरिताम् would have been better. कण्टकिताः—कण्टकाः संजाताः अस्याः. Forms like कण्टकित, कुसुमित, तारकित etc. are obtained according to "तदस्य संजातं तारकादिभ्य इतच" पा० V—ii—36. "तारकाः संजाताः अस्य तारकितं नभः आकृति गणोऽयम्।". सि. कौ. IV. "नखकिरणाणां दीर्घतीक्ष्णत्वरूपकण्टकसाम्यादुत्प्रेक्षते करतलेति।". मदनवशीकरण......राहन्यमानम्—The pollen of flowers on the trees hard by was falling incessantly on his body.

This pollen was, as though, the वशीकरणचूर्ण (the subjugating magic powder) of *Madana*. वशीकरणचूर्ण—a Magic powder by which persons are allured or subdued. Such powders are used even in the present days. आत्मरागमिव.........स्पृश्यमानम्—The shoots of the *Aśoka* trees growing in the vicinity touched him when tossed by the wind. The tender shoots are red. They, as it were, were imparting their redness to *Puṇḍarīka* who was flushed with passion when they touched or caressed him. There is a pun on the word राग. It means 'redness' as well as 'passion'. सुरताभिषेक......षिच्यमानम्—Drops of honey from the bunches of fresh or blooming flowers were falling on his body. It is fancied that the Sylvan Grace incarnate was consecrating him with holy waters for the realm of Love. The showers of honey stand for the holy waters which are used at the time of coronation of a king. *Puṇḍarīka* was reduced to this condition because of love-sickness. Hence the word सुरत is quite appropriate. सुरतलक्षणं यद्राज्यं तदर्थं अभिषेकसलिलैरिव. अलिनिवह......ताड्यमानम्—The *Champaka* trees nearby dropped their buds upon him. The fragrance of these buds was being enjoyed by swarms of bees. The *Champaka* buds are yellow and the bees dark. The former are represented as the तप्तशरशल्यकs (red-hot pointed arrows) and the bees as the smoke. Hence the buds along with the bees, as though, appeared to be the smouldering shafts of love, with which *Puṇḍarīka* was being smitten. अतिबल......निर्भर्त्स्यमानम्—अतिबहलः यः वनस्य आमोदः तेन उन्मत्ताः ये मधुकराः तेषां निकरः तस्य झङ्कारलक्षणाः निस्वनाः. The bees were intoxicated (उन्मत्त) with exuberant odour of the wood-land. Perfume, also, exites passion. झङ्कार is an onomatopœic word. 'A low murmuring sound' झङ्कारनिस्वन—'a humming sound' निर्भर्त्स्यमानम् pres. pass. part. from भर्त्स् with नि to revile, censure, abuse, chide etc. हुङ्कार—the ejaculation '*Hum*' uttered in a menacing tone or in a threat, 'a roar or a grunting sound'. The idea is that the *Southerly Breeze* was chiding or abusing him with a threatening roar in the form of the humming of the bees. With this low murmur of the bees the अनिल was, as it were, telling him—"Pride brings a person—however great he may be—to perdition or ruination. You, who were too proud of your austerities, have been reduced to this plight. Ha! Ha! One should not, therefore, boast of his powers. Even ascetics have to submit themselves to the emotion of love. Can you now boast of your नियमs, व्रतs etc". Mr. Kane offers a different explanation for

this clause "दक्षिणानिल as if meant to say—Be not idle and sad as you are: when I am here, you need not despair of success". This explanation is untenable in the light of the word निर्भर्त्स्यमानम् used here. The tone of दक्षिणानिल is one of निर्भर्त्सना and not of one offering help to the needy. दक्षिणानिल alias मलयानिल is supposed to be the excitant of passion and therefore the help-mate or the associate of *Madana*. Here he rejoices in the power of his friend *Madana*. The student should note here that the low buzzing of the swarm of bees is represented as the menacing sound of the Southerly Breeze. मदकल......क्रियमाणं—मदेन कला ये कोकिलाः तेषां कुलं तस्य कोलाहलैः. The month when this incident happened was the मधुमास or the चैत्र. The poet says that *Puṇḍarīka* was rendered fidgety or restless by the month of *Chaitra* with the din (कोलाहल) of cuckoos cooing sweetly but indistinctly under the influence of passion. The warblings of cuckoos infatuate a love-sick person. The month of *Chaitra*, also, is an excitant of passion. In such surroundings *Puṇḍarīka* had lost control over himself and had therefore become perplexed or restless. वसन्त......कलकलैरिव—The कोलाहल is represented as the clamour of victorious cries (जय, जीव महाराज etc.) uttered in honour of the spring. वसन्त is compared to a king. People utter cries of victory to greet their king. वसन्त was welcomed with the din of the hosts of cuckoos which stand for the minstrels singing the praises of kings. प्रभातचन्द्रमिव......परिगृहीतम् with this begins a series of उपमाs. Owing to love-longing *Puṇḍarīka* was all pale. He is, therefore, compared to प्रभातचन्द्र (moon at dawn) which is also pale since her light fades away. पाण्डुतया परिगृहीत lit. means, 'seized or grasped by pallor:' hence 'clothed in pallor'. निदाघ......मागतम्—The fervent love-longing had emaciated him: he was again pale (white). He, therefore, looked like the white निदाघगङ्गाप्रवाह (the stream of the Ganges in summer) which can be said to be कृशिमानमागतम् inasmuch as it subsides (dries up) in summer. कृशिमानम्—Acc. sing. of कृशिमन्. Forms like कृशिमन्, प्रथिमन्, पिङ्गलिमन्, नीलिमन्, जडिमन्, पिञ्जरिमन् etc. are obtained with the addition of the affix इमन् to कृश, पृथु etc. according to "पृथ्वादिभ्य इमनिज्वा" अन्तर्गतानलं.........म्लायन्तम्—under the influence of passion he was fading away. He, therefore, appeared like the sandal creeper which also withers away with the fire inside. अन्तर्गतानलम्—is applicable to *Puṇḍarīka* as well as to चन्दनविटप. *Puṇḍarīka* was internally consumed by the fire of love. म्लायन्तम् Acc. sing. of the pres. part. म्लै to fade, wither, be down-cast or dispirited. अन्यमिव......परिणतम्—

The condition which he was suffering from had changed him so much that even to *Kapiñjala*—his dearest friend—he appeared to be a stranger or one unseen or unacquainted or one undergone transmigration or one metamorphosed. आविष्टामिव.........ग्रहगृहीतमिव—आविष्ट, महाभूताधिष्ठित or ग्रहगृहीत practically mean the same thing. He was still and steady. He appeared to be possessed by a ghost or a devil or an evil spirit. आविष्ट P. P. from विश् with आ "entered or possessed by an evil spirit". उन्मत्तमिव.........मूकमिव—उन्मत्त 'mentally deranged'. We cannot translate उन्मत्त by 'delirious' for *Puṇḍarīka* was silent. Cf. अतिनिष्पन्दतया etc. *Supra.* He cannot be said to be delirious for a delirious person talks too much. उन्मत्त also means "Insane, frantic, mad". A lunatic often sits silent or motionless. छलित—cheated, deceived. विलासमयमिव मदनमयमिव—absorbed in dalliance or amorous sports or sunk in love. परायत्तचित्तवृत्तिः......... मन्मथावेशस्य—परायत्ता चित्तवृत्तिः यस्य. His disposition was not controlled by himself but by someone else i.e. by Love and hence he appeared to have reached the climax of the influence of love. The student should note the idiomatic expression परां कोटिं अधिरूढम् cf. अतिभूमिं गतः below P. L. अनभिज्ञेयपूर्वाकारम्—अनभिज्ञेयः पूर्वाकारः यस्य. The cumulative effect of all this strange condition brought on him by love was that his original form was difficult to recognise.

The whole paragraph sets a fine word-picture of a person oppressed by unreciprocated love. The reader can recall to his mind the exact condition of *Puṇḍarīka*. The picture is no doubt exaggerated and overdrawn but exaggeration or hyperbole is the soul of *Bāṇa's* style.

P. 31. L. 10.—P. 32 L. 4.

अपगतनिमेषेण......मनसावधार्याब्रुवम् ।

Marking him in that condition *Kapiñjala* was filled with apprehension. He reflected on the power of Cupid: he approached and asked *Puṇḍarīka* what it was and what it all meant. *Puṇḍarīka* retorts him and trying to defend his conduct offers no convincing explanation for his strange condition. Convinced of the seriousness of the case, *Kapiñjala* resolves to exhort him.

अपगतनिमेषेण—अपगतः निमेषः यस्य—qualifies चक्षुषा; तदवस्थं—सा अवस्था यस्य तं. Supply पुण्डरीकम्. समुपजातः विषादः यस्य. *Kapiñjala* observed *Puṇḍarīka* in that condition for a long time: he was aghast and dejected. He reflects on the cause of all this. अतिशयेन दुर्विषहो दुस्सहो वेगः यस्य—qualifies मकरकेतुः (मकरः केतुः यस्य—स मदनः). The

power of *Madana* is irresistible since even ascetics cannot withstand it. येनायं......मुपनीतः. This assigns the cause for the power of Cupid is irresistible. अवस्थान्तरम्—अन्या अवस्था—अवस्थान्तरम्. अप्रतीकारम् may be taken as an adverb modifying उपनीतः or an adjective qualifying अवस्थान्तरम्—against which there is no remedy. The अवस्थान्तर to which *Puṇḍarīka* was reduced by *Madana* was absolutely irremediable or incurable. नाम is a particle used in more senses than one. Here it means 'Indeed, forsooth, verily'. It is often used with the interrogative pronouns and its derivatives, कथं, कदा etc. in the sense of 'possibly, indeed'. For its other senses Cf. "हिमालयो नाम (named) नगाधिराजः" कुमा. I—i; "अये पदशब्द इव श्रूयते मा नाम (probably) राक्षिणः" मृच्छ. III; it is often used with अपि in the sense of 'I wish, would that' "अपि नाम एवं भवेत्"; परिश्रमं नाम (pretence or pretended action); when नाम is used with the infinitive it means 'Granted, though, it may be, well'—"अतनुषु विभवेषु ज्ञातयः सन्तु नाम"; "ममापि नाम (shows anger or censure) रक्षिणः । मृच्छ० III or 'ममापि नाम दशाननस्य परैः परिभवः"; "आश्चर्यमन्धो नाम (shows wonder) पुत्रं द्रक्ष्यति।". ज्ञानराशिः—Treasure-house of knowledge. This evidently refers to *Puṇḍarīka*. This and the following clause show *Kapiñjala's* astonishment at the sudden change that had come over *Puṇḍarīka*. Enlightened persons have no consideration for worldly affairs. They detest them but *Puṇḍarīka*, learned though he was, had yielded to the persuasion of Love. This is what has astonished *Kapiñjala*. एकपदे—all of a sudden. व्यर्थीभवेत्—become null and void. तथा... ...जडीकृतः—This brings out the contrast between the former behaviour of *Puṇḍarīka* and his present action. *Puṇḍarīka* right up from his childhood gave promises of being an ideal person: (he had already fulfilled those expectations): he was regarded as a model to be emulated by the other ascetic youths (स्पृहणीयं चरितं यस्य). But now, to what a miserable state Love has brought him! Love has disregarded his knowledge, slighted his austerities, and destroyed his profundity (गांभीर्य). जडीकृतः—stupefied or paralysed. What difference is there between *Puṇḍarīka*—once an ideal to be copied by others—and an ordinary mortal who succumbs to the overtures of *Passion*. आशैशवात्—The preposition आ in the sense of 'till, as far as and from' governs the ablative. Cf. "आ परितोषाद्विदुषाम्" शाकु. I; आ मूलाच्छ्रोतुमिच्छामि" शा. I; "आ कैलासात्" मेघ. 11. Besides these

senses आ is also used in the sense of ईषत्--a little, somewhat. Cf. 'आमत्तानां कोकिलानां कूजितैः" आमत्तानां = ईषन् मत्तानाम्. Sometimes आ is joined to nouns to form अव्ययीभाव compounds. "आमेखलं संचरतां घनानाम्". सर्वथा......अस्खलितम्—अस्खालितं--न विद्यते स्खलितं यस्मिन्--'in which there are no mistakes or slips'. Youth free from slips is seldom to be met with. This observation is true for all times. Youth is bound to commit mistakes. We learn by our failures. Failure is no crime. The author might have written this in self-defence. अंसावसक्तपाणिः--अंसे (पुण्डरीकस्य) अवसक्तः स्थापितः पाणिः येन; शिलातलैक--*Kapiñjala* took his seat on a part of the very slab on which *Puṇḍarīka* was sitting. These actions of *Kapiñjala* are dramatic and show great intimacy. अनुन्मीलितलोचनम्--न उन्मीलिते लोचने येन तम्--refers to पुण्डरीक. *Kapiñjala* addressed him who had not as yet opened his eyes. अथ सुचिर......अवदत्—The main sentence is अथ......चक्षुरुन्मील्य......दृष्ट्या विलोक्य मां......निश्वस्य......शनैः शनैरवदत्. The subject of अवदत् is सः (पुण्डरीकः) which is to be supplied. कथमपि प्रयत्नेन is to be connected with चक्षुरुन्मील्य. सुचिर......लग्नमिव, उत्कुपितमिव, सवेदनमिव. These state the reasons why he opened his eyes with great effort and difficulty. सुचिरं चिरकालं यत्संमीलनं तेन लग्नमिव. The eyes were, as though, stuck fast being closed for a long time. उत्कुपितमिव--as though irritated. सवेदनमिव as if full of pain. This was of course due to constant weeping. The reading उत्कम्पितमिव would give the sense 'as though trembling, quivering or shaking.' उत्कुपितमिव is to be preferred to उत्कम्पितमिव. समुपजातः अरुणभावः यस्य. The cause of this was अनवरतरोदन. *Puṇḍarīka* was constantly weeping: hence his eyes had become red. अश्रुजल—अश्रुजलस्य पटलं तस्य पूरः तेन प्लावितम्--wetted or overflowing with tears. स्वच्छा०--स्वच्छं यत् अंशुकं तेन अन्तरितं यत् कमलवनं तस्य छाया कान्तिः इव कान्तिः यस्य--This fancy is based upon both अनवरत......भावम्...and अश्रु......प्लावितम्. The red eyes are represented as the bed of red lotuses and the flow of tears stands for a 'white silken garment' (स्वच्छांशुक). The red eyes overflowing with tears had, therefore, the hue of a bed of red lotuses screened with a white silken garment. चक्षुः stands for both the eyes of *Puṇḍarīka* for it cannot be said that *Puṇḍarīka* opened only one eye while the other remained closed. Few persons are capable of performing such a feat. *Puṇḍarīka* surely cannot be included among these very few. मन्थरया दृष्ट्या—' with a languid or dull gaze'. The gaze was languid on account of the influence of passion. माम् is the object

of विलोक्य. आयततरं निश्वस्य—sighed heavily or heaved a long sigh—a sign of intense grief. लज्जा—लज्जया विशीर्यमाणानि अक्षराणि यथा स्युः तथा—This is an अव्ययीभाव compound and modifies अवदत्—*Pundarīka* was put out with shame. He could not, therefore, proceed straightway but faltered as he spoke. विशीर्यमाणानि—From शॄ with वि—to be split up in pieces, be shattered or (scattered). तदवस्थया—तस्य (पुण्डरीकस्य) अवस्थया. अप्रति॰—न विद्यते प्रतिकारः यस्य स.अप्रतिकारः। अप्रतिकारः विकारः—His malady (विकारः) was beyond any remedy i.e. it was absolutely irremediable. तथापि...निवारणीय—*Kapiñjala* knew that the विकार of *Pundarīka* was incurable: Yet, he, as a friend, must exert his utmost to dissuade him from following an unrighteous path. Cf. with this "प्राणपरित्यागेनापि रक्षणीयाः सुहृदसवः' इति कथयामि above. A true friend advises justly. यावच्छक्तितः and सर्वात्मना are to be connected with निवारणीयः 'with all one's soul and might."

P. 32 L. 5—P. 33 L. 15.

सखे पुण्डरीक............तूष्णीमभवत्।

Another fine example of the forceful style of *Bāṇa*. *Kapiñjala* waxes eloquent when he admonishes *Pundarīka* first with taunts but at a later stage with sympathetic words. *Pundarīka* helplessly explains his condition and implores his friend to save him.

केवलमिदमेव.........नियमप्रकारः—Note the severe tone of *Kapiñjala* and the retorts that he hurls at the door of *Pundarīka*. धर्मार्जनो॰—a means to acquire merit. He asks *Pundarīka* whether all this was undertaken by him to secure merit, thinking that penance only was not enough for धर्मार्जन. व्रतरहस्यम्—व्रतस्य रहस्यम्—the secret of a vow, unknown to other ascetics. The रहस्य of a vow is not to be exposed: otherwise its efficacy would be lost. नियमप्रकार—religious observance नियम is any voluntary or self-imposed observance. It, also, means any minor or lesser vow or a duty prescribed to be done but which is not as obligatory as a यम. Cf. "शौचमिज्या तपो दानं स्वाध्यायोपस्थाननिग्रहः। व्रतमौनोपवासं च स्नानं च नियमा दश॥" In योग philosophy नियम is the 2nd of the 8 steps of meditation. For the other stages cf. note on समाधि above. In मीमांसा, नियम has altogether a different sense. There, it means a rule laying down something which in the absence of that rule, would be optional 'विधिरत्यन्तमप्राप्तौ नियमः पाक्षिके सति।" अप्रबुद्ध इव.........बुध्यसे—अप्रबुद्ध इव—like an unenlightened person. *Kapiñjala* means to say, "Persons who are अप्रबुद्ध do not realise that they are made a butt of ridicule by others and that others enjoy at their costs. "But you, my dear friend, are प्रबुद्ध (enlightened): you know the proper

course: you can discriminate the right from the wrong. Why don't you, then, realise that the miscreant of Cupid has made you a laughing stock". हतक ("हत इव नष्टप्रायत्वात् कन्"), दग्ध, हत etc. are prefixed or affixed to words and are regarded as terms of 'abuse', Cf. "न खलु विदितास्ते तत्र निवसन्तश्चाणक्यहतकेन" मुद्रा० II; "नाद्यापि मे दग्धदेहः पतति" उत्तर० IV; "अस्य दग्धोदरस्यार्थे कः कुर्यात् पातकं महत्" हितो० I—68. मूढो.........आयास्यते—Every young man should note this observation. Bearing this in mind, he should not allow himself to be tormented by *Madana* lest he would pass as a fool in society. It seems to be rather strange that such a remark should come from *Bāṇa* who led a licentious life in his youth. Probably after all the bitter experience he had, he counsels his brethren not to allow Love to prey upon them. Example is better than precept. का वा......... भवतः—*Kapiñjala* thinks that *Puṇḍarīka* might have fallen in love thinking that he would reap happiness thereby. This argument of his dispels that vain hope of his friend. What hope of pleasures can there be in the sensual objects which are condemned by the good but highly prized by low or mean persons. स खलु......मारोपयति—Mark the force of the sentence. The construction is यः मूढः अनिष्टानुबन्धिषु विषयोपभोगेषु सुखबुद्धिमारोपयति स धर्मबुध्या विषलतावनं सिञ्चति......The illustrations adduced in this passage not only show the impossibility of happiness from the enjoyment of sensual pleasures that are followed by a series of calamities but point out that indulgence in the विषयs is bound to lead a person to woe and misery as the sprinkling with water of a poisonous creeper or touching the blade of a sword etc. would do. धर्मबुद्ध्या—with the idea of acquiring merit. Watering trees, plants etc. conduces to one's merit but watering a poisonous plant with the notion of acquiring merit is a foolish deed for nursing such a creeper would result in the death of many a man. निस्त्रिंशलता—निस्त्रिंश lit. means 'more than thirty'. The word has come to mean a sword because the normal length of a sword is more than thirty अङ्गुलs. लता—This brings out the thinness (or sharpness) of the sword. कुवलयमाला—a string of blue lotuses (dark like the sword). कृष्णागुरु—The line of smoke of black aloe is also dark like a deadly serpent (कृष्णसर्प). दुष्टः वारणः तस्य दन्तः मुसलः इव तम्—the pestle-like tusk of a mad or infuriated elephant. The tusk looks like a lotus fibre because both are white. "अनिष्टानां दुःखानां अनुबंधः परम्परा अस्ति एषां ते अनिष्टानुबन्धिनः (विषयोपभोगाः). For a more or less similar idea cf. the following—व्यालं बालमृणालतन्तुभिरसौ रोद्धुं समुज्जृम्भते। छेत्तुं वज्रमणीन्

शिरीषकुसुमप्रान्तेन सन्नह्यते । माधुर्यं मधुबिन्दुना रचयितुं क्षाराम्बुधेरीहते । नेतुं वाञ्छति यः खलान् पथि सतां सूक्तैः सुधास्यन्दिभिः ॥ सुभाषित ॥ अधिगत......क्षुभितं मनः--Since *Puṇḍarīka* could not control his turbulent mind and check his excited senses, *Kapiñjala* asks him to shake off his knowledge. The knowledge of a person is निवारक i. e. it wards off all evil things but now it has become निवार्य i. e. it itself is to be warded off. Thus, it has become impotent like the futile light of a fire-fly. The light of a fire-fly is useless since it is overpowered by that of the Sun. It is better to take ज्योतिः—and निवार्यम् as two separate words than to take ज्योतिर्निवार्यम् as one word as the commentator understands—" ज्योतिः तत्वज्ञानं प्रकाशश्च तेन निवार्यं दूरीकरणार्हम् " । The reading निर्वीर्यम् adopted by Mr. Kale is certainly a better one than निवार्यम् but if the evidence of the Mss. has supported it, Dr. Peterson would not have failed to adopt so good a reading. निवार्यम् is to be connected with ज्योतिः as well as with ज्ञानम्. The इन्द्रियs are compared to streams because both are प्रबल......तानि and उन्मार्गप्रस्थितानि. प्रबलस्य रजसः पापकर्मणः रजोगुणस्य प्रसरः तेन कलुषितानि (इन्द्रियाणि); प्रबलस्य रजसः धूलेः प्रसरः तेन...(स्रोतांसि) The senses get excited owing to the prevalence of violent passion while the streams are rendered turbid by a thick mass of dust. रजस (with इन्द्रियs) may also mean the रजोगुण. The प्रकृति of the सांख्यs is made of three गुणs (hence it is called त्रिगुणात्मिका)--सत्व, रजस and तमस्. In the state of equipoise the proportion of these three गुणs is clearly balanced but when it is disturbed प्रकृति gives rise to various things in the world. The preponderance of one or the other of the three गुणs is at the basis of multiplicity of emotions and dispositions in the universe. उन्मार्ग—taking to waywardness (with इन्द्रियs); flowing outside the course (with स्रोतांसि). अधिगतं विषयाणां स्वरूपं येन (त्वया पुण्डरीकेण). कोऽयम्—After all who is this Cupid! *Kapiñjala*, hereby shows how insignificant an object that Love is! दुराचारः (दुष्टः आचारः) may refer to the misbehaviour of *Puṇḍarīka* or to *Madana* condemned in the preceding sentence. The latter alternative is certainly to be preferred. दुष्टः आचारः यस्य—the depraved or the vile one, वचनमाक्षिप्य—*Puṇḍarīka* was beyond all words of advice. He stopped *Kapiñjala* in the midst of his discourse. प्रतिपक्ष्मान्तरालं.........णिकं प्रमृज्य—प्रति प्रत्येकं यत् पक्ष्मणः अन्तरालं तत्र प्रवृत्ताः बाष्पाणां वेणिकाः धाराः यस्मिन्—qualifying चक्षुः which is the object of प्रमृज्य. He wiped of from his eyes the flow of tears that had started through every interval between the eye-lashes. *Puṇḍarīka* felt very sorry to hear the words of

his friend and also at his inability to carry out his wholesome advice. He wept bitterly and a stream of tears was flowing from his eyes. वेणि or वेणिका means ' a continuous flow, current or stream ' Cf. जलवेणिरम्यां रेवां यदि प्रेक्षितुमस्ति कामः ' रघु० VI-43. Also मेघ० 20. करतलेन मामवलम्ब्य—*Puṇḍarīka* was unable to support himself: he, therefore, reclined on the hand of *Kapiñjala*. सर्वथा स्वस्थोसि.........न गोचरे—*Puṇḍarīka* defends himself. He points out to *Kapiñjala* that he is quite at ease since he has not so far been struck by Cupid's shafts. Once he comes within the range of those deadly arrows, he would cease advising others or exhorting persons in the manner in which he had rebuked him (i.e. *Puṇḍarīka*). आशीः—This states the reason for *Kapiñjala's* being स्वस्थ. Note the study of the human mind here. It is love that disturbs the equilibrium of a person's mind. A person undergoes a great change once he falls in love. आशीःसु दंष्ट्रासु विषं यस्य स आशीविषः सर्पः तस्य विषस्य वेगाः तद्वत् विषमाणाम्—qualifies सायकानाम् । Deadly like the impulses (वेग) of the poison of a snake. गोचर । province, range. सुखमुप...परस्य It is easy to offer counsel to others. Persons in this world are in the habit of tendering advice to others but when they suffer from a similar emotion, their lips become sealed. They, then, eat up what they had said to others. This, also, shows an admirable study of human psychology on the part of the author. यस्य चेन्द्रियाणि...... मर्हति—*Puṇḍarīka* says that he has been reduced to such a state that words of advice would be wasted on him. Who after all deserves to be advised—one who is on his senses or who has a mind free to think or who can see or listen or understand what others speak to him or who is able to distinguish between the good and the evil. As for himself, he was beyond all this. Why should his friend, then, waste his energy in trying to persuade him? His efforts are certainly mis-directed. अलम् ind. when used with the infinitive means 'able or competent' "वरेण शमितं लोकानलं दग्धुं हि तत्तपः" कुमा. II. 56. It is used in various other senses (i) Enough, sufficient (either with dat. or inf.) "कथापि खलु पापानामलमश्रेयसे यतः" शिशु II-40 "तस्यालमेषा क्षुधितस्य तृप्त्यै" रघु II-49 (ii) A match for; equal to—मल्लो मल्लायालम् (iii) It has also a prohibitive force and means 'no need of, away with' "अलमन्यथा गृहित्वा" "अलं महीपाल तव श्रमेण" रघु II-34. (iv) completely, thoroughly "अर्हस्येनं क्षमयितुमलं वारिधारासहस्रैः" मेघ० 53. अवष्टम्भो......कथा—"अवष्टम्भः चित्तवृत्तिनिरोधः—self-control. प्रतिसंख्यानम-

ध्यात्मज्ञानम्—reflection. अस्तं गता एषा कथा—all talk about these virtues must vanish so far as I am concerned. These are the virtues which every ascetic tries to cultivate. But *Puṇḍarīka* says that he is no longer an ascetic an hence *Kapiñjala* should not talk about them. अयत्नविधृताः अयत्नेन अप्रयत्नेन विधृताः—*Puṇḍarīka* was anxious to die and so he did not make any effort to hold his life but the life itself somehow effortlessly hangs on. दुरातीत......समयः Note the synonyms for अतीत and काल. प्रतिसंख्यानवेला—The opportunity for reflection has slipped away. केन वान्येन......करणीयम्—*Puṇḍarīka* admits his helplessness and looks to *Kapiñjala* for guidance. Who but *Kapiñjala* would advise him in that juncture or who but he would divert him from following a wrong course. On whose words but those of his friend should *Puṇḍarīka* rely and who else but *Kapiñjala* is a friend to him in the whole world. There is nobody in the whole world who would fill up the place of *Kapiñjala*. *Puṇḍarīka* does not blame his friend for rebuking him so severely. It was natural that he should have been excited at his strange condition. But things had gone beyond his control and he, therefore, desires that his friend should find a way out. As for himself, he cannot retrace his steps. दुष्टावस्था—दुष्टा दुःखदायिनी अवस्था—wretched state. यावत्प्राणिमि—This is an s.o.s. or an ultimatum to *Kapiñjala*. Instead of wasting his words in useless advice *Kapiñjala* should exert himself to administer some treatment against the fire of love with which his friend was burning. कल्पान्ते उदिताः ये द्वादश दिनकराः तेषां किरणानां आतपः तद्वत् तीव्रस्य—The fire of his love was as scorching as the rays of the twelve suns that arise at the periodical *Dissolution*. For कल्प see note on युग *ante*. For the various portents that appear at the time of the world-Dissolution, see note on प्रलयकाल *supra*. प्रतिक्रिया—remedy, treatment. यावत्प्राणिमि—as long as I breathe i.e. before I die. This is significant for it's no use bringing the horse after the fair. For the construction in यावत्...तावत् see note *ante*. पच्यन्त......शरीरम्—This gives an idea of his मदनसंताप. उत्क्रथ्यते-fr. क्रथ् with उद् 'to boil.' प्लुष्यते fr. प्लुष् to scorch, to burn.

P. 33 L. 16.—P. 35 L. 16

एवमुक्तोप्यहं.........तूष्णीमासीत।

Kapiñjala's expostulations fell flat on *Puṇḍarīka*: he resolved to save his life at least and starts nursing the love-sick *Puṇḍarīka*, adopting the conventional procedure. His reflections this time

centre on the exploits of the powerful Cupid but he checks himself merging into useless thoughts. Convinced that the union of *Puṇḍarīka* with *Mahāśvetā* was the only solution to make his friend happy, he thinks of how to bring it about. *Puṇḍarīka* wouldn't propose himself nor would he consciously allow *Kapiñjala* to move in the matter. Hence without the knowledge of his friend he had come to *Mahāśvetā*. He brought his account to a close with earnest appeal to her to do the needful.

एवमुक्तोप्यहं.........पुनः पुनः—*Puṇḍarīka* defended his conduct as best as he could. Yet *Kapiñjala* was not satisfied with his explanation. He did not give up his duty as a friend and tried to dissuade his friend from following the wrong course of and on. प्राबोधयम्—Imp. 1st pers. sing. of the caus. of प्र + बुध् to awaken, to rouse. यदा पुनः.........कर्णे—*Kapiñjala* recounted in clear, coaxing and entreating terms the precepts of the scriptures, giving illustrations and quoting historical episodes of persons who mastered similar emotions and thus saved themselves but *Puṇḍarīka* turned a deaf ear to all his words. The words in the instr. plural qualify वचोभिः; शास्त्रो°—शास्त्राणां उपदेशः तेन विशदैः clear because of the precepts or teachings of the scriptures शास्त्रम्—शास्यते अनेन इति शास्त्रम्—A religious or a sacred treatise or scripture. The word शास्त्र is often affixed to words denoting the subject e. g. वेदान्तशास्त्र, अलंकारशास्त्र, न्यायशास्त्र, etc. सनिदर्शनैः—निदर्शनैः सहिताभिः (वचोभिः) निदर्शन—example, illustration, instance. It appears that *Kapiñjala* cited instances similar to *Puṇḍarīka*. सेतिहासैः—इतिहासः (इति ह आस) पुरावृत्तं तेन सहितैः. He also quoted historical episodes. सानुनयं and सोपग्रहम् modify अभिधीयमानः (Pres. pass. part. from धा with अभि). सानुनयम्—अनुनयेन सहितं यथा स्यात्तथा—entreatingly, or prostrating before him. "प्रणतिः प्रणिपातेऽनुनये" इति अमरः। सोपग्रहम्—उपग्रहेण सहितं यस्मिन् कर्मणि यथा स्यात्तथा—complacently or coaxingly. नाकरोत्कर्णे—Note the idiom. "Did not lend his ear (to me) or did not pay attention (to me)". अतिभूमिं......निवर्तयितुम्—'He has reached his climax: he cannot be forced to retrace his steps' अतिभूमिं गम् –या to go to excess "अतिभूमिं तस्या अभिनिवेशो गमिष्यति" माल. II; "अतिभूमिं गतोऽनुरागः"; "तत्र सर्वलोकस्य अतिभूमिं गतः प्रवादः". The word अतिभूमि is used in the sense of 'excess or climax' by the author at another place also "सर्वोत्सवाना-मतिभूमिमिवाधिशयानः" below. Cf. "परां कोटिं गतः" above. कृतमतिरुत्थाय......शयनमस्याकल्पयम्—Served with an ultimatum that he was, *Kapiñjala* makes up his mind to save the life of his friend at least and begins administering the treatment that is often ministered to love-sick

persons. He collected lotuses, their fibres and leaves as well and prepared for him a bed to allay his burning fever. सरसः abl. sing. of सरस्—This refers to the lake अच्छोद. सरसाः—qualifies मृणालिकाः; रसेन सहिताः सरसाः—Juicy or succulent. मृणालिकाः is the object of समुद्धृत्य (ger. from सं + उत् + हृ)—having plucked. जललव—जललवेन लाञ्छितानि—furnished with drops of water. The object of आदाय is पलाशानि. गर्भधूलि—गर्भे धूलिः परागः तस्य यः कषायः (sweet, astringent) परिमलः तेन मनोहराणि—qualifies ०कमलानि. कुमुद red lotuses. कुवलय blue lotuses and कमल—white lilies. लतागृह—we have seen above that *Puṇḍarīka* was sitting on a slab of stone embowered by creepers. 'लतागहने कृतावस्थानम्; शिलातलैकपार्श्वे समुपविश्य' above. अकल्पयम् Imperf. 1st person sing. of the caus. of क्लृप् to arrange or prepare. सुखनिषण्णस्य—सुखेन निषण्णस्य (पुण्डरीकस्य)—when he had stretched himself at ease on the bed of lotuses. चन्दनविटपादीनाम्—of sandal and other trees. The reading चन्दनविटपीनां is better than चन्दनविटपादीनाम् for it is the tender shoots of sandal-trees that are used in such cases. किसलयानि is the object of निष्पीड्य (ger. fr. निस्+पीड् to squeeze or to press) "लभेत सिकतासु तैलमपि यत्नतः पीडयन्" स्वभावसुरभिणा—inherently or naturally sweet. This and the following expression in the instr. sing. qualifiy रसेन. ललाटिका—a mark on the forehead made with any fragrant or cool powder. 'ललाटिका धूसरालका' कुमार V. 55. भस्मललाटिका. ललाटिका, also means an 'ornament worn on the forehead' तुषारशिशिरेण—तुषारवत् हिमवत् शिशिरेण 'cool like snow'. आचरणतलात्—for this construction see note on आ *ante*. च + अरचयम्. अङ्गचर्चा—rubbing and besmearing the body with cosmetics or fragrant substances. Cf. अङ्गक्रिया। अभ्यर्णपाद०—अभ्यर्णः आसन्नः यः पादपः (कर्पूरपादपः) तस्य प्रस्फुटितानि यानि वल्कलानि तेषां विवराणि तेभ्यः शीर्णानि—qualifies कर्पूररेणुना (camphor-dust). The camphor-dust had fallen in pieces through the interstices of the cracked barks of a neighbouring (camphor) tree. The commentator takes पादप as referring to trees in general. This is evidently not intended. करसंचूर्णितेन—*Kapiñjala* powdered the small pieces of the dust with his hands and stopped the perspiration of *Puṇḍarīka* by applying the powder to his body. स्वेद—one of the eight सात्त्विकभावs (or external indication of internal feeling or emotion). सात्त्विकभाव is one of the divisions of भावs in poetry. For the eight सात्त्विकभावs cf. "स्तम्भः स्वेदोऽथ रोमाञ्चः स्वरभङ्गोऽथ वेपथुः । वैवर्ण्यमश्रुप्रलय इत्यष्टौ सात्त्विकाः स्मृताः ॥". The स्थायिभाव is a fixed or permanent condition of the mind. These feelings give rise to the different रसs—each रस having

its own स्थायिभाव. The स्थायिभावs are eight or nine "रतिर्हासश्च शोकश्च क्रोधोत्साहौ भयं तथा । जुगुप्सा विस्मयश्चेत्थमष्टौ प्रोक्तः शमोऽपि च ॥" सा. दर्पण. व्यभिचारिभाव opposed to स्थायिभाव is a transitory feeling. The व्यभिचारिभावs which are 33 or 34 in number, are not necessarily the substratum of the रसs but they feed the prevailing sentiment, strengthening it in various ways. For the enumeration of the व्यभिचारिभावs cf. काव्य. IV—31-34 and रसगङ्गाधर I. उरोनिहित......न्वतिष्ठम्—उरसि निहितं चन्दनद्रवेण आर्द्रं वल्कलं यस्य—This refers to *Puṇḍarīka*. *Kapiñjala* had laid on his chest a bark-garment wet with sandal-juice. व्यजनक्रियाम्—the act of fanning "व्यजनं तालवृन्तं तत्" अमरः. *Kapiñjala* fanned him with a plantain-leaf (कदलीदल) that was shedding sprays of transparent water. स्वच्छाः सलिलसीकरः तेषां निकरः तं स्राविणा तेन (कदलीदलेन)। The student should note that all these clauses refer to the conventional treatment meted out to souls suffering from unrequitted or unreciprocated love. The modern treatment to such suffering hearts is far too different from the classical one referred to here. एवं च मुहुर्मुहु......*Kapiñjala* was busy in administering this treatment to *Puṇḍarīka*. उपकल्पयतः, आरचयतः, कुर्वतः and वीजयतः qualify मे. अन्य......नमुपकल्पयतः—*Kapiñjala* had to arrange his friend's bed with fresh lotus-leaves now and then as the old ones became hot as soon as they were placed underneath *Puṇḍarīka's* body owing to the burning sensation that he then experienced. As *Kapiñjala* was engrossed in this, he could not but reflect on the power of cupid. नास्ति......मनोभुवः—मनोभूः—The mind-born i. e. the God of Love. He is so called because love is the function of the mind. Nothing is difficult in this world for cupid to achieve. The word भगवन् is rather ill-placed in the mouth of *Kapiñjala* for only a few lines above he had condemned him as दुराचारः. Probably *Kapiñjala's* attitude of looking at things is now changed. He is now facing facts squarely. On the previous occasion his mind was too much ruffled and he looked at things through coloured glasses. क्वायं हरिण इव......महाश्वेता. This illustrates his preceding proposition. Cupid has succeeded in bringing together two persons that would never have otherwise crossed each other's path—*Puṇḍarīka* innocent by nature and contented in his dwelling in the forest and *Mahāśwetā* a Gandharva-princess of bewitching charms. वनवासनिरत, स्वभावमुग्ध on the one hand and विविधविलासरसराशि, गन्धर्वराजपुत्री on the other show how utterly impossible it is for such two persons to meet but cupid brought them together and hence there is nothing that is दुर्घट, दुष्कर, अनायत्त and अकर्तव्य for

Love. For the construction in क......क see note *Supra.* दुरुपपादेष्व..... विचरति—Not only that he attempts दुष्कर things but insolently does he move towards things quite inaccessible to him. प्रतिकूलयितुम्—to defy. का वा गणना......रोचते—It's no wonder that he unites sentient beings when he is capable of uniting even inanimate things if it would please him. Note the use of अलम्. रुच् and other roots having the same signification govern the dative of the person pleased. Cf. 'यत्प्रभविष्णवे रोचते' "यज्ञदत्ताय स्वदतेऽपूपः" The following clauses illustrate the proposition advanced in का वा गणना etc. कुमुदिन्यपि......भवति—This and the following sentences are rather baffling. The commentator explains them as follows—"दिवसकरस्य सूर्यस्य कराः किरणाः । तत्कार्यकारित्वाद्दिनकरत्वं चन्द्रस्य । तस्मिन् अनुरागो विद्यते यस्याः एवंविधा (कुमुदिनी) भवति । तदुक्तं—चन्द्रश्चण्डकरायते मलयजो लेपः स्फुलिङ्गायते माल्यं सूचिकरायते मृदुगतिर्वातोऽपि वज्रायते ।" शशिकरकार्यकारित्वात्सूर्यकिरणानां शशिकरत्वम् । तेषु यो द्वेषः तमुज्झति (कमलिनी)" It will be seen that the commentator interpretes दिनकर as चन्द्र and शशिकर as सूर्य. Thus, according to him the clauses mean, "the कुमुदिनी (the moon-lotus) entertains love for the rays of the moon; while the कमलिनी (the day-lotus) gives up her hatred for the sun." This interpretation is untenable in view of the context in which they occur. We have remarked above that the following sentences illustrate the proposition का वा गणना......रोचते. Hence they must be so interpreted as to bring out the power of cupid in uniting two inanimate objects quite unsuited to each other. This is best instanced in निशा & वासर; जोत्स्ना and अन्धकार; छाया & प्रदीप; तडिद् and जलद; जरा and यौवन. The same train of thought runs through कुमुदिनी...भवति and कमलिनी......उज्झति. This, we hope, can be brought by explaining the clauses as follows—कुमुदिन्यपि......भवति—(i) दिनकरस्य सूर्यस्य किरणैः अनुरागिणी भवति—The किरणs here referred to are evidently the किरणs of the setting Sun. It is these किरणs that bring the union of the कुमुदिनी and her lord viz., the Moon closer. The कुमुदिनी is flushed with passion (for the Moon) with the rays of the (setting) sun. Hence indirectly she can be said to be entertaining a soft corner for the दिनकरकिरणs (ii) दिनकरस्य किरणान् अनु पश्चात् रागिणी भवति—This is the 1st interpretation offered by Mr. Kane "loves the rays of the sun i.e. becomes full of affection (for the moon) after the rays of the Sun i.e. after the Sun has set". This is more or less similar to (i). In his second interpretation Mr. Kane explains दिनकरकिरण as the moon not on the analogy of the commentator but by advancing a different reasoning altogether "दिनकरस्य किरणः यस्मिन् स चद्रः". But this interpretation is

open to the same fault as that of the commentator. शशिकरः......मुञ्चति शशिनः कराः तेभ्यः यः द्वेषः तम्—'gives up her hatred for the rays of the moon' The rays mentioned here are the rays of the moon at dawn. It is at dawn that the day-lotus begins to bloom (poetically smile) though the rays of the moon touch her petals; hence poetically the कमलिनी can be described as giving up her hatred for the moon. This is evidently under the influence of the love for the कमलिनी is filled with longing for the Sun—her Lord. The influence of love is so powerful that even the कमलिनी gives up her natural hatred for the moon and begins to laugh, thus preparing to receive her lord. Mr. Kane, after giving the literal meaning of the sentence, explains the underlying idea thus. "The कमलिनी gives up him who hates the rays of the Moon i.e. darkness—शशिकरेषु द्वेषः यस्य स अन्धकारः तं त्यजति. The कमलिनी does not laugh at night and closes its petals when the sun sets". But under this explanation we would rather expect शशिकरद्विषम् and द्वेषम्. In connection with these two sentences we cannot help remarking that *Bāṇa* is not speaking of any strange natural phenomenon but alludes to the aspect of the night and day-lotuses blooming at the rise of the Moon and the Sun respectively. He has, however, cleverly worded the sentences. The pun rests on the arrangement of the words and not exactly on the sense they convey. The words and not the sense alone bring out the power of Cupid in mating two inanimate objects intrinsically opposed to each other. निशापि......मिश्रतामेति—The night mixes with the day. The night follows the day. The cycle goes on endlessly. The simple physical phenomenon of the night following the day is looked upon as a union of the two brought about by love. The night and the day are opposed to each other by their very nature and yet they are united. So vigorous is the power of Love. The commentator explains this on the same plea of कार्यकारित्व—"निशापि रात्रिरपि दिवसकार्यकारित्वाद्वासरेण मिश्रातामैक्यतामेति। यथा—'चित्रन्यस्तादपि विषधराद्भीतिभाजो निशायां किं तद्भूमस्त्वदभिसरणे साहसं नाथ तस्याः' इति" ज्योत्स्नापि......वर्तते—Moonlight adapts herself to darkness. The moon shines at night. ज्योत्स्ना and अन्धकार are poetically said to be wedded together. छायापि......तिष्ठते—The shade faces the light. Where there is light, there is shade below. This invariable association of the two is here represented as a union due to love. Light and shade are opposed to each other. तडिदपि.........मेति—Lightning forgets fickleness in the company of the cloud. जलद (a cloud) is here said to be the lover of तडित् which is fickle by nature. Lightning is potentially present in the cloud. Thus it is said to be

standing firm by the cloud. जरापि.........भवति old age moves on with youth. This can be explained in three ways—(i) Youth is followed by old age. This physiological phenomenon is spoken of as the old age waiting upon youth due to the power of love. (ii) A man becomes all grey and emaciated when once he has come under the sway of love. (iii) Even an old woman (जरा वार्धक्ययुक्ता नारी) is enamoured of a young man. This is not unusual because the power of love is irresistible. The word यौवन is rather objectionable. वासर, अन्धकार प्रदीप and जलद are all words in the masculine gender but यौवन is not. To remove this objection we have to take यौवन as an adjective standing for यौवनयुक्तेन पुरुषण. Note that in all these sentences the words are happily chosen. किं वा तस्य......... मुपनीतः--*Kapiñjala* says, "what of other things! why should I refer to them to show the power of Love to achieve impossible things! The case of my friend--this *Puṇḍarīka*—alone illustrates the proposition. When Love has successfully contrived to reduce this vast ocean of tranquillity (viz. *Puṇḍarīka*) to such an insignificant state that of a fickle blade of grass, what is left for him as difficult to achieve? Who, possibly, had thought that such a serene person as *Puṇḍarīka* would come under the sway of Love! But this has been a *fait accompli*. Hence my salutations to that Great Madana! निष्प्रतिकारम्—having no remedy. आपद्—the calamity that had befallen *Puṇḍarīka*. किमिदानीं ......समाश्वासनेनायं जीवेत्—Things had gone beyond his control. The only thing left for him to do is to find out the means to save the life of his friend. This passage shows his anxiety to find one. संकल्पाः—thoughts. किमनया......चिन्तया—*Kapiñjala* realises that no useful purpose would be served by indulging in unprofitable thoughts. *Facta non verba*— "Deeds not words" is the motto that he should follow now. Otherwise there would ensue a dire calamity. प्राणा... ...रक्षणीयाः—he must save his life by any means fair or foul. Note that he—an ascetic has no scruples in adopting even unfair means for saving the life of his friend. What a power the bond of friendship holds over men's minds! तेषां......संरक्षणोपायः—तेषाम् refers to प्राणानाम्. तत्समागम--तस्याः समागमः--Union with her i.e. *Mahāśvetā*. This was the only means to save his life. स्वत्समागमे—is not a good reading because *Mahāśvetā* is recounting the direct words of *Kapiñjala*. बालभावाद्......मनोरथम्—This shows why he should act himself and not wait for *Puṇḍarīka* to move in the matter. Construe—बालभावात् अप्रगल्भतया च मदनव्यतिकरं तपोविरुद्धं अनुचितं आत्मनः

उपहासं इव मन्यमानः अयं (पुण्डरीकः) एकोच्छ्वासावशेषजीवितोऽपि तस्याः स्वयमभिगमनेन मनोरथं न पूरयति। *Puṇḍarīka* is yet a boy and hence अप्रगल्भ (shy, timid): he looks upon his love-affair as तपोविरुद्ध (antagonistic to his austerities), अनुचित (improper or unworthy of himself) or उपहास (a mockery). It is then certain that he would not himself propose to the Gandharva-princess and thus fulfil his cherished desire. The parties affected by love never move of themselves: it is their friends that have to take the initiative. बालभाव...गल्भतया may also be construed with स्वयमभि......पूरयति but this would involve the fault of दूरान्वय. एकोच्छ्वास—एकः उच्छ्वासः अवशिष्टः. यस्मिन् एतादृशं जीवितं यस्य एवंभूतः अपि—though his life remains by one breath only i. e. though he may be on his death-bed. अकाल—न कालान्तरं क्षमते यः इति अकालान्तरक्षमः—admitting of no delay. *Kapiñjala* cannot wait until somebody else acts in the matter or till *Mahāśvetā* comes there of herself. सततम......साधवः—The good opine that a friend's life must, in all cases, be saved by committing even a base deed (अकृत्य) howsoever censurable it may be (अतिगर्हितेनापि). Cf. this with similar observations *supra*. अतिह्रेपण—extremely ignominious. अकर्तव्य—base or ignoble. अवश्यकर्तव्यता—obligatory or imperative. This refers to his going to *Mahāśvetā* and informing her of the wretched condition of *Puṇḍarīka*—an ascetic. अस्याः = महाश्वेतायाः. कदाचि......हम्. Having resolved to approach *Mahāśvetā*, *Kapiñjala* slipped from that place under some excuse (सव्याजम्) without even informing *Puṇḍarīka* as he apprehended that he, i. e. *Puṇḍarīka* would ward him off from following this wrong course. अनुचितः व्यापारः तस्मिन् प्रवृत्तः तं मां (कपिञ्जलम्) object of. विज्ञाय—Knowing that I was out for an unseemly act. संजाता लज्जा यस्य—qualifies पुण्डरीक. Being overcome with shame. तदेवमवस्थिते...भवती—Concluding his account, *Kapiñjala* requests *Mahāśvetā* to do the needful under the circumstances. ईदृशस्य अनुरागस्य सदृशम्—what is in keeping with this sort of love (of *Puṇḍarīka*). अस्मदागमनस्य चानुरुपम्—what is in conformity with my visit here. Great persons always refer to themselves in the plural. "वयं तत्वान्वेषान्मधुकर हतास्त्वं खलु कृती" मन्मुखासक्तदृष्टिः—मन्मुखे आसक्ता दृष्टिः यस्य स कपिञ्जलः—किमियं वक्ष्यति—expecting as to what *Mahāśvetā* would reply.

Page. 35. L. 17.—P. 36 L. 17.

अहं तु.........सर्वं नालक्षयम्

Mahāśvetā is filled with ecstasy to hear from *Kapiñjala* that *Puṇḍarīka* is tormented by love, and so she begins to pay compliments

to Cupid. Yet, rather shy, she does not know what to reply. Just then, the Queen's arrival is announced. *Kapiñjala,* fighting shy of the crowd, slips from the place, imploring her once more to save the life of *Puṇḍarīka.* The queen-mother comes in state, stays there for some time and departs. *Mahāśvetā,* however, being absent-minded, is unconscious of all that.

The main sentence is अहं तत्क्षणं अचिन्तयम्. The sub-clauses express how *Mahāśvetā* responded to *Kapiñjala's* speech. सुखामृतमये......... निमग्ना--ह्रद a lake; निमग्ना P. P. P. fr. नि + मज्ज्--qualifying अहम्. A person merging in a lake is filled with water, which in this case is ambrosial bliss; she has heard from *Kapiñjala* that *Puṇḍarīka* has deeply fallen in love, which fact fills her with joy. This is expressed in this and the next four phrases which are rather synonymous. रति.........अवतीर्णा. रतिरस--sexual pleasure. अवतीर्ण P. P. P. of अवतॄ to descend, to enter. मय is a suffix used to indicate 'made of,' 'composed of,' or 'full of'. अधिरूढा P. P. P. of अधिरुह् I P. रुह् becomes transitive when preceded by certain prepositions. उत्सव a festive occasion, when the mind is full of joy. अतिभूमिः highest pitch, अधिशयाना pre. part. of अधि + शी II A—to lie down. The root is intransitive yet like स्था and अस् becomes transitive when preceded by अधि, and governs the acc. according to अधिशीङ्स्थासांकर्म. (पाणिनी I. 4. 46) तत्काल...बाष्पजलबिन्दुभिः स्रवद्भिः आवेद्यमानहर्षप्रसंगा...आवेद्यमानः (pre. pass. part. of आविद् causal, to narrate) हर्षप्रसंगः यया (मया) qualifies अहं subject of अचिन्तयम्--who by tears communicated that it was an occasion of ecstasy for me. All the phrases in instrumental plural qualify बिन्दुभिः तत्कालोप.........कपोलोदरैः, तस्मिन् काले (कपिंजलकथितस्य मदनपीडितपुंडरीकस्य वृत्तान्तश्रवणेन) उपजाता या लज्जा (abashment) तया. महाश्वेतायाः मुखं किंचिदवनतं अधोमुखं आसीत् तस्मात् कारणात्. Her face was drooping a little as a result of abashment that arose in her that very moment. So the tears flowing from the eyes, which in their natural course flow along the cheeks and over the dimples (कपोलोदर), now slipped over them–lit. did not touch them. उपर्युपरि.........दर्शितमालाक्रमैः--the tear-drops fell in so close a succession (अनुबंध) by falling over and over that they showed as if a garland was strung of them. मालायाः इव क्रमः--a manner of proceeding as if in a garland. अप्राप्त.........भरैः--संश्लेष contact. प्रथिमन्--magnitude from पृथु big, derived like क्रशिमन् (see क्रशिमन् page 31). भर heavy. The tears were gushing forth through the eyes; but the eyes were open, and hence these did not come in contact with the eyelashes; ordinarily when

one weeps the eyes are half-closed and the tears touch the eyelashes, break and fall so they are small. But the case being otherwise here, they are big and heavy. दिष्ट्या तावत्......... बध्नाति. This is how she views the situation. दिष्ट्या is a particle expressive of joy or gladness and may be translated as 'I am glad,' 'happily,' 'thank God,' etc. Cf. दिष्ट्या प्रतिहतं दुर्जातम् (Mal. 4). (vide Apte's guide § 280). अनंगः an epithet of cupid signifying that he has no corporeal form as the result of the fire from *Śiva's* eye. Cf. App. IV. मामिव like me; as he has followed me. यत्सत्यं......अनुकूलता एतेन मदनेन मे—towards me, to be construed with दर्शिता. अंशेन slightly, to some extent, यत्सत्यं regarded as one word, is used in the sense of 'to be sure, 'to own' 'to speak the truth.' She meant that it was here that *Madana* was tormenting her, yet even in doing so he had expressed that he was favourable to her; संतापयता Instr. sing. of the pre. part. of the causal of सं+तप् to torment. Another explanation can also be offered: supply पुंडरीकम् as the object of संतापयता. In tormenting *Puṇḍarīka* Cupid has shown to me his (*Puṇḍarīka's*) favourableness to me. She means that no doubt that Cupid tormented *Puṇḍarīka.* But what was the subject of his love that he should be so love-sick? Of course she herself. She was herself love-sick for him but by this time had not known to what extent her love was reciprocated. Here was an indication. यदि च.........अनेन.—तस्य पुंडरीकस्य. किमिव 'possibly,' 'Indeed,' 'I should like to know'; इव is added to the interrogative pronoun and its derivatives in these senses (Cf. Apte's Guide § 257). अनेनोपकृतम् he has obliged me. किं......नोपपादितम्—supply मम. उपपादितम् P. P. P of the causal fr. उप+पद् to bring about or to accomplish. को वा...समानो बन्धुः—बन्धुः बध्नाति मनः स्नेहादिना—a relative or a friend whose business is to help. Cupid has favoured her by giving her heart's desire e.g. *Puṇḍarīka's* love. What relative could have equalled Cupid by helping her to that extent? कथं वा...निष्क्रामति. *Bāṇa* makes references to this fact many times that the appearance gives glimpses of the character. Cf. बालिके कल्याणिनि तव अविसंवादिनी अचपला बालभावेऽपि आकृतिरियम्। p. 26. प्रायेण च एवंविधाः दिव्याः स्वप्नेऽपि अविसंवादिन्यो भवन्त्याकृतयः। The belief that 'face is an index to the character' has been subscribed to by Kalidas also. Cf. 'न तादृशा आकृतिविशेषा गुणविरोधिन्यो भवन्ति'। शाकुन्तलम्. IV. प्रतिपत्तव्यम् Pot. Pass. Part. from प्रति + पद् 4 A. to undertake. She is rather confused; she is glad, no doubt, but what response could she give? The nature of the dilemma she was now facing is made clear by her on page 37. But she required time for that

and *Kapiñjala* was waiting for a reply. In order to relieve them both out of this awkward situation *Bāṇa* brings the queen-mother on the scene. एवं विचारयन्त्या एव (मम). A genitive absolute construction. This expresses, like the Loc. Absolute the sense of 'when' 'while' and not its usual special meaning contempt, and disregard. एव used with the participle as in this case gives the sense, 'as soon as' 'no sooner than,' 'scarcely when,' 'The moment that'. (Apte's guide § 124). ससंभ्रमा—संभ्रमेण सहिता full of hurry, hurriedly. संभ्रम hurry, confusion. माम् अकथयत्. कथ् governs the dative of the person but the acc. (as used here) and the gen. too are not rare. इति used in the sense of *'that'*. In this sense this particle requires at least a subject and a verb in the sentence quoted. So the complete sentence is त्वं अस्वस्थशरीराऽसि इति. न स्वस्मिन् स्थितम् (at ease or normal) शरीरं यस्याः सा त्वम्. उपलभ्य—loving learnt. This shows the cause why the queen came there. It was possible that by that time some of the servants might have conveyed the news that *Mahāśwetā* was 'not well' तच्च श्रुत्वा—कपिंजलः ......इत्यभिधाय...... द्वारदेशे कथमप्यवाप्तनिर्गमः प्रययौ । is the main sentence महान् जनानां संमर्दः (crowd) तस्मात् भीरुः (shy)—this gives the cause why *Kapiñjala* hurried. In the ordinary course he could have waited longer for the reply, giving her full time to weigh the pros and cons. But she must now pay attention to the queen—her mother and as such would take a long time—महान् अयं उपस्थितः कालातिपातः—a cause for long delay. The apparent excuse he puts before her is about the sunset. अस्तमुपगच्छति दिवसकरः भुवनत्रयचूडामणिः—the crest jewel of the three worlds, an adjective of दिवसकर. For at that time he had to offer his evening adoration सायंसंध्या. He might also have suggested that the approach of sunset is followed by moonrise—an occasion that excites and aggravates the passion of the love-sick people. Even while going he implored her once more very earnestly, which is beautifully expressed in his modest request सर्वथा......विभव । अभिमतस्य (dear) सुहृदः प्राणाः तेषां रक्षा (protection) एव दक्षिणा (a present or a gift to Brahmins) तदर्थम् । एषः अंजलिः उपस्थितः—*here* I fold my hands. Mark this use of एतद् (cf. Apte's guide § 131) प्रतीहारी seems to be a constant attendant on the queen, following her everywhere. We have met her before with the queen when the latter had been for the bath. कुसुमानि flowers; पटवास or पटवासकः perfumed powder. अंगरागः (scented cosmetics or unguents, probably like the modern snow and toilet powder). We have taken this compound as समाहार for it includes similar other things such as sandal-paste, collyrium and so on. Some of the servants carried these while the hands of some others were

busy waving the chowries. After these followed in train the किरातs and others. कुब्ज—a hump-backed person. किरात—a mountain dweller barbarian. वामन—a dwarf. But Apte gives कुब्ज-किरात वामन--as equivalent to a hump-backed person and a dwarf. बधिर--deaf. कलमूक—a dumb and deaf. कलमूकः वाचा श्रवणेन्द्रियेण च हीनः, कलमूकस्त्ववाक्च्छ्रुतिः इति वैजयन्ती quoted by दर्पण. These persons are referred to as assigned to the harem (cf. page 74 Kādambarī). For "प्रनृत्तकलमूक कुब्जकिरातवामनबधिरजड-जनपुरःसरेण". Calcutta editions read विकलमूक, विकल meaning 'maimed.' Prof. Kane prefers it as yielding good sense. But comparing with the passage quoted above we can hardly justify it. कथमपि somehow, with great difficulty. This brings out the force of the words, सर्वतः संरुद्धे द्वारदेशे. एष मे परमो विभवः--This is all in all of my property; this is all I have. प्रतिवचनकालम्--the time for reply. अप्रतीक्ष्य—न प्रतीक्ष्य gerund from प्रति+ईक्ष् I A. to expect. सवर्तः संरुद्धे द्वारदेशे—through the door that was blockaded (संरुद्ध) on all sides (सर्वतः) by attendants. All the phrases ending in instr. singular qualify परिजनेन पुरोयायिना—पुरः अग्रे याति—तेन. प्रतीहारी a female door-keeper derived from प्रति (ती) हारः a door, a gate. जन a group of people. The door was blockaded by प्रतीहारीजन, कंचुकिलोक, and परिजन. We have got three adjectives. परिजन--attendants, followers, servants taken collectively; especially the retinue, or the train of female attendants, the maids. The position of the adjectives is rather not clear. कनकवेत्र.......etc. qualifies प्रतीहारीजन. There is no adj. preceding कंचुकिलोके while गृहीततांबूल......, चामर......, कुब्जकिरा......गतेन come before परिजनेन. So we have to take these last three with परिजनेन. As a matter of fact even the कंचुकिन्s and प्रतिहारीs are included in परिजन. ताम्बूलं कुसुमानि पटवासः अंगरागश्च तेषां समाहारः। ताम्बूल is the leaf of the piper betel, rolled together with the arecanut, catechu, chunam and spices and is usually chewed after meals. Carrying a betel-box was the special privilege of a servant of rank, generally a female and designated as ताम्बूलकरंकवाहिनी. The servant's report of the queen's visit in state, her stay there and departure have been cut short in one sentence as it is not likely to develop any effect. अयासीत् is the Aor. III sing. of या to go; mark the words सुचिरं स्थित्वा. She stayed there for a long time; yet *Mahāśwetā* was unable to take cognizance of her for she was absent-minded (शून्यं हृदयं यस्याः सा).

Page 36. L. 18—P. 37. L. 13

गतायां च तस्यां.........वासवी दिगयासीत्।

With the sunset and the subsequent fall of darkness, *Mahāśwetā* becomes much more restless and seeks advice from *Taralikā* as to

what course she should follow. She puts before her the consequences of either of the alternatives viz., to accept *Kapiñjala's* request and incur demerit or court death and disappoint *Kapiñjala* and perhaps cause the death of *Puṇḍarīka* which is all the more sinful. Just then the dusk sets in.

In this and the next four paragraphs, from अस्तमुपगते......... जीवलोके, आसन्नचन्द्रोदय.........दिगयासीत्, ततः शशिकेसरि—अनीयत यामिनी, तं प्रत्यासन्न.........उदितं विलोक्य, नातिदूरोद्गतेन.........प्रदोषसमये, *Bāṇa* describes very minutely the successive minute changes, changing shades of the evening, starting with the sunset and ending with the advent of प्रदोषसमय the first watch of night. Such descriptions are not rare with *Bāṇa.* Cf. the sunset and the subsequent fall of darkness (page 136), the morning (page 25). Yet each of these descriptions has peculiarities of its own. In the present series the exciting character of the night-fall aggravating the condition of the love-sick persons has been beautifully portrayed.

गतायां च तस्याम्—अम्बायां a locative absolute construction showing the contemporaneity of the main action. अहं तरलिकां अपृच्छम्. अस्तमुपगते.........सवितरि. हारीता इव हरिता वाजिनः यस्य (whose horses are green like the हारीतs—pigeons) going with सवितरि. सवितृ an epithet of the sun, derived from the root सू to impel. The sun impels the beings to work and hence his name. He is सरोजिनीजीवितेश्वर—the lord of the existence of the day-lotus-plants (सरोजिनी). The day-lotuses bloom with the sunrise and fade with the sunset and hence the sun is poetically fancied to be the lord of their very existence. Again चक्रवाकसुहृद् means well disposed to the चक्रवाक birds. During the day the चक्रवाक birds are united and with the sunset they separate. लोहितायमाने loc. sing. of the denominative from लोहित red. आशामुख—the horizon. हरितायमानेषु (rendered green), नीलायमानेषु (blue,) are similarly formed. Mark the contrast and colour-harmony. तिमिरेण अवष्टभ्यमाने जीवलोके—when this mortal world was enveloped in darkness. पातालपङ्ककलुषेण पातालेषु पंकः तद्वत् कलुषेण (dark) तिमिरेण. महाप्रलय......पूरेण is to be construed with तिमिरेण or अवष्टभ्यमाने. In the first case it means that the darkness (after the sunset) was as dark as the inundating floods at the great Deluge, which does not give a good sense for those floods we cannot take as dark. In the latter case the comparison is sought between the action of अवष्टंभ and प्लावन of the पयःपूर. Still darker *Bāṇa* refers to पाताल as the region of darkness on page 43. पातालतलमिवावतीर्णा etc. किंकर्तव्यतामूढा—perplexed, at a loss

to know what to do, at wits end,—qualifying अहम्. तामेव—the same *Taralikā*; she means that *Taralikā* who so far had helped her. दृढम् adv. greatly. आकुलम् perturbed. न प्रतिपत्तिः (the knowledge of the course of action) अत एव विह्वलानि आकुल and विह्वल are rather synonymous; she means that her heart is confounded so she cannot think and her limbs are perplexed and so cannot move for they do not know what to do. अलम् to be able, in the sense it is used with an infinitive or the dative (Apte's guide § 67 A) अणु अपि even a little, qualifies कर्तव्यम् अप्रतीतिव्याकुलानि V. L. com. explains सर्वस्मिन् विषये अरुचिः अनिश्चयः वा not having definite knowledge(of the course of action) and hence perturbed. सांप्रतम् fit, proper, suited to the occasion (derived) from संप्रति now, at the present moment संप्रति योग्यम्. अयम् has the same sense as 'here' in English. अयं कपिंजलः गतः—here has *Kapiñjala* left (just now). त्वत्समक्षमेव—just in your presence; she means that all the facts are before her (*Taralikā*) and she has known all the antecedents. She will be able to guide her. *Mahāśwetā* is unable to decide for she is confounded. तावत् first of all, before anything else. इतरकन्यकाः इव—like other ordinary women born in low family. She is born of a high family. The main sentence is यदि तावद् इतर° इव स्वयमुपगम्य.........अधर्मो महान्। उपगम्य—having approached. पाणिं ग्राहयामि—get myself married to him. रागांन्धवृत्तिः—blinded by passion (रागेण अन्धा वृत्तिः यस्याः). अधर्मः—an unjust act, a sin. गुरुजनातिक्रमं—trespass against the elders. The common characteristic of the simile is given by a series—लज्जामुत्सृज्ज्य.—अंगीकृत्यायशः अननुज्ञाता.........मात्रा. *Bāṇa's* style has this peculiarity that similes are quite elaborate. This series of gerundial phrases brings out the different aspect of the simile. We had an example of this type discussed in the रशनोपमा—क्रमेण च मे वपुषि......page 14. The contrast between महाश्वेता who is high-born and इतरकन्यकाः who are not so born is brought out by these phrases. विहाय लज्जाम्—abandoning all sense of shame; उत्सृज्य धैर्यम्—giving up firmness of mind which is required to control oneself in the hour of test or infatuation; अवमुच्य विनयम्—discarding modesty; अचिन्तयित्वा जनापवादम्—regardless of public censure; अतिक्रम्य सदाचारम्—transgressing the rules of good conduct. उल्लंघ्य शीलम्—violating (my) good character; अवगणय्य (gerund fr. अव+गण् causal) कुलम्—slighting the family; अननुज्ञाता not permitted. For a similar idea see page 233 K. कथमिव मादृशी.........etc. अथ 'if,' 'supposing that,' 'in case' (cf. अथ कौतुकं आवेदयामि page 21.). धर्मानुरोधात्—धर्मस्य अनुरोधात्—Through consideration for धर्मः; the first alternative resulted in अधर्म

that was to be thus discarded. इतरपक्षावलंबनद्वारेण—by way of resorting to the other alternative; प्रथमम् firstly. तावत् before anything else, on the face of it. स्वयमागतस्य—who voluntarily came here. प्रथमः प्रणयः याच्ञा (request) अस्य अस्तीति प्रथम°. प्रणयप्रसरभंगः—प्रणयस्य (a request) प्रसरः (expression) तस्य भङ्गः (violation). *Kapiñjala* had come to her voluntarily and had preferred this as his request to her. पुनर् अपरम् moreover, secondly. प्राणविपत्तिः—destruction of life, accident to the life. आशाभङ्गात्—the ablative shows cause of the action. तद् then, the correlative of यदि. मुनिजनस्य वधः तेन जनितं—arising out of the murder of a sage i.e. *Puṇḍarīka.* एनः sin. *Kapiñjala* had described *Puṇḍarīka's* agony as अकालान्तरक्षम and finally when he left he had begged the life of his friend. Hence it was clear that if she did not go, there was the possibility of this danger. *Taralikā* was faced with the choice between the two evils. In order to give her breathing time the poet now directs his attention to the phenomenon of the night-fall and the moonrise. इत्येवं......एव मयि—even as I was saying thus. आसन्नः चन्द्रस्य उदयः तस्मात् जन्म यस्य सः तेन—qualifying आलोकेन (by the light, glimmer) विरलादपि विरलेन—lit. fainter than the faint one; very faint. वासवी दिग्—the quarter presided over by वासव, (*Indra*) i.e. the East. The east, south, west and north are supposed to be guided by *Indra, Yama, Varuṇa* and *Kubera* respectively. धूसरतां अयासीत् attained a dusky colour. वसन्ततौ वनराजिः इव—like the sylvan grace in spring. कुसुमेषु रजः (pollen) तेन. This is the common characteristic of the simile. गुरुजनातिक्रम is expressed in approaching of herself without the permission of the father or the consent of the mother. In following this course she would first have to discard shame (an ornament of womanhood); secondly firmness (which meant a confession of fickleness not appropriate to education); modesty (a characteristic virtue of maidenhood); righteous conduct (an essential attribute of the culture she was born of); character (that every human being has to respect); in doing so public opinion might be offended—that one must care; the honour of the family might be shaken—that one must avoid; all this means infamy in this world and grave sin in the other world. This act she feels not in conformity with the womanhood, unsuited to her education, unbecoming of her maidenhood, antagonistic to her culture, detrimental to her self-respect, unworthy of her high family; this is what *Bāṇa* suggests in this series. He brings out elaborately the full significance of the contrast between the high-born *Mahāśvetā*

and other ordinary girls that easily fall a prey to passion. But with all this we shall find that *Mahāśwetā* had to take up this alternative; so irresistible is the sway of the god of love, who flouted all her considerations for this and that thing by the creation of the exciting atmosphere to depict which *Bāṇa* has taken great care as will be seen later.

P. 37 .LL. 14–23.

ततः शशिकेसरि......अनीयत यामिनी ।

In slow degrees the east becomes brighter and brighter; the horizon is illumined by the light that heralded the rising moon; thereafter the Lunar orb gradually shoots up and an exciting charm is imparted to the night by the moon.

ततः पाण्डुतामापाद्यमानं पश्चिमेतरत् इन्दुधाम्ना दिगन्तरम् अदृश्यत is the main clause. पश्चिमेतरत् (n.) nom. sing. of पश्चिमेतर (पश्चिमस्याः इतरत् other than the west i.e. the east); this qualifies दिगन्तरम्. इन्दोः चन्द्रस्य धाम्ना (by the rays or light). पाण्डुतां आपाद्यमानम्—being rendered white. This is a predicative adjective not necessarily to be construed with the main clause. It is correlative with धवलीक्रियमाणम् and पाण्डुरीक्रियमाणम्. Though these adjectives are synonymous as धवल, पाण्डुर and पाण्डु are synonyms these have to be differentiated as धवल fair, of a pale white colour, पाण्डुर whitish and पाण्डु completely white. Mark the gradual change. The author fancies that this colour—change is worked out through various agencies. The first is शशिकेसरि... संभवेन...क्षोदेन. शशी एव केसरी तस्य कराः (rays or paws) तैः विदार्यमाणाः तमः एव करी तस्य कुंभाः तत्र संभवः यस्य सः By the powder (क्षोद) of pearls found in the temples in the form of darkness (तमः एव करी) when these temples were broken by the lion in the form of the moon. The idea is that moon dispels darkness. The darkness is fancied to be the elephant (which is dark because of its dark skin). One who kills these elephants is the lion, which in this case comes to be the moon (not a very poetic idea). The moon destroys darkness with his rays (करs) as the lion with his paws. Poets imagine that pearls are found in various places. वराह in his बृहत्संहिता remarks द्विपभुजगशुक्तिशंखाभ्रवेणु तिमिरसूकरप्रसूतानि मुक्ताफलानि तेषां बहु साधु च शुक्तिजं भवन्ति । Accordingly the pearls in the temples of these elephants are strewn in the broken form by the stroke of the lion's paw. (Can we imagine this मुक्ताफलक्षोद as the stars strewn in the sky when darkness sets in?); उदयगिरि......क्रियमाणम्. The second fancy is that the east was, as if,

rendered whitish by the mass (राशि) of the sandal-powder dropped from the bosoms of the *Siddha* damsels dwelling on the Eastern mountain. Siddhas are demi-gods— who dwell on the उदयगिरि, the mountain where all the luminaries of the firmament rise. Sandal-paste is applied by women to their breasts to soothe the heat of passion. This paste gets dried and falls as powder which is white and hence the fancy. चलितजलधि......सिकतोद्गमेन पाण्डुतामापाद्यमानम्—चलितं (agitated) जलधिजलं तस्मिन् ये कल्लोलाः (waves) तदुपरि वा तज्जनितेन अनिलेन उल्लासितः (upraised) यः वेलायां (on the shore) पुलिनेषु सिकतानां उद्गमः तेन. The sandy shower of the sea is white and when it is heaved up by the breezes on the waves of the agitated sea, the sands are blown away making everything white wherever they fall. Here it is fancied that they were, as though, fallen on the eastern horizon. शनैः शनैः.........अकरोत् निष्पतन्ती जोत्स्ना the moonlight that was (coming up), which was, as though, the radiance of the teeth of night. When one is delighted at the sight of somebody, the face begins to bloom with a smile which is rendered more charming by the radiating lustre of the teeth. The night here is giving out slight smile and so the simile. मुखशोभां अकरोत्—decorated the face. निष्पतन्ती nom. sing. of the present part. feminine from निस् + पत् going with both ज्योत्स्ना and दशनप्रभा. तदनु thereafter ; अनु—after, like some other prepositions as उप, अधि, can be used by itself and then it governs same case (here acc.). This is an example of कर्मप्रवचनीय (Apte's guide § 37). रजनीकरबिम्बेनाराजत रजनी mark the alliteration. शेषफणामण्डलेन इव—like the rounded hoods (फणः or फणा) of शेष. शेष is white, a standard of whiteness. रसातलात्.........उद्गच्छता qualifies both शेष and रजनिकर अवनीं अवदार्य (having broken through) gerund from अवदृ causal. रसातल a region of the nether world where शेष resides. It is below the earth. So शेष if he wants to come up has to break through and shoot up (उद्गच्छता). So did the orb of the moon (which too is round) when it rose up the Rising Mountain. क्रमेण च आरोहता शशिना रमणीयतामनीयत यामिनी......यामिनी the night (from याम a division of three hours. The night is often spoken as त्रियामा). Gradully the night became charming by the ascending moon. शशिना is the agent of अनीयत. As the moon ascended the sky the night began to be more and more delightful, as by the gradually advancing youth (क्रमेण आरोहता यौवनेन इव). All the adjectives of the moon are equally applicable to यौवन. अमृतमयेन सुधास्यन्दित्वात् अमृतपूर्णत्वं इन्दोः । सुधासेवनोपमसुखसंबाधत्वात् यौवनमपि अमृतमयम् स सकलजीवलोकं

आनंदयति तेन यौवनेन शशिना च. कामिनीजनानां (कामिनी--a passionate lady) वल्लभः (dear) ; किंचित् उन्मुक्तः बालभावः येन--that has slightly discarded childhood (applicable to youth); who had passed beyond the early phases, (at the time of the rise i. e. who has slightly left off the paleness, at the time of the rise). The moon is both pale and red at the rise. If we take the early phase as the redness then the description of redness of the moon (in this sentence समुपारूढरागः) would be difficult to account for. This is the only plausible explanation--' चन्द्रमसि उदयावस्था ' बाल्यं ' पुनरन्यत्र शैशवम् ' ' बालभावः उदयावस्था '; मकर° who (by his exciting influence) is, as though, a brother to the god of love (applicable to the moon) ; that (because of excited passion) considers the god of love as the near kinsman (youth). समुपारूढरागेण--which was now reddened; that is now full of passion. समुपारूढः रागः यस्मिन् सुरतोत्सवोपभोगैकयोग्य that (moon) can best be enjoyed at the time of dalliance ; (youth) that alone is best enjoyable in sexual pleasures. *Bāṇa* suggests that the beauty of the moon can best be enjoyed at this time only while the sexual pleasures yield highest pleasure at this period only. Think of the age of *Mahāśvetā* who had just entered the youth and not completely given up childhood, and *Puṇḍarīka* of the same age and how the moon influenced them both.

P. 38 L. 1—P. 39. L. 5

अथ तं......उपक्षिप्तं दैवेन इति ।

With the sight of the flushed moon, all factors causing excitement of passion *Mahāśvetā* is vexed more and ultimately faints. *Taralikā* promptly nurses her with the treatment prescribed for a love-sick person. *Mahāśvetā* soon regains consciousness; *Taralikā* advises her to strike one of the two courses,—either to send for him or going herself to him, but not to rot there. *Mahāśvetā* cannot hold out ; apprehensive of death, she decides to start while she is alive. As she proceeds her right eye throbs—an indication of ill-omen for women.

अथ तं......अभिनवोदयरागलोहितं रजनिकरं उदितं विलोक्य.........तत्क्षणम् अचिन्तयम् is the main sentence. The moon was red as a result of the recent rise. This redness in the moon is fancifully taken as imparted to it through various sources. The first is that it was rendered crimson (पाटलित) by the lustre (प्रभा) of the neighbouring (प्रत्यासन्न) corals (विद्रुम) in the ocean. The moon rises up from the Ocean. (The mythologists imagined that the moon sprang from the ocean when the latter was churned). Corals are reddish gems (!) of the sea.

At the bottom of the sea, the moon lay along with the thirteen renowned jewels, where perhaps it had attained this redness in the company of the corals. Here the moon is shown to have arisen on the उदयगिरि and hence the adjective प्रत्यासन्न cannot be taken with समुद्र; solve the compound as प्रत्यासन्नाः समुद्रविद्रुमाः तेषां प्रभा तया पाटलितः इव. The next fancy is that the moon was rendered blood-red (शोणीकृत) by the (stains of) blood (शोणित) of his own fawn (हरिण) that was mauled (आहत) by the lion on the Rising Mountain with its paws. In order to rise above the top of the mountain the moon had, as though, to creep along the slopes. While he was doing so some lion or lions (which are supposed to be haunting the forests of the mountain) spied the deer on him and struck it with its paw. So the stains of the blood oozing therefrom had rendered his body blood-red. The spots on the lunar disc are fancifully represented as the deer whence its epithet मृगांक; other explanations of the spot are referred to in the verse,—'अंकं केऽपि शशंकिरे जलनिधेः पंकं परे मेनिरे सारंगं कतिचिच्च संजगदिरे भूच्छायमैच्छन् परे । इन्दोर्यद्दलितेन्द्रनीलशकलश्यामं दरीदृश्यते, तत्सान्द्रं निशि पीतमन्धतमसं कुक्षिस्थमाचक्ष्महे' ॥ A third explanation of his redness is that he was although stained (लांछित) with the अलक—dye (which is red) from the feet of रोहिणी who angrily kicked her Lord in the amorous sport. This aspect of lover's quarrel is well-known in sanskrit literature. Cf. 'एकः सख्यास्तव सह मया वामपादाभिलाषी' मेघदूत; and मालविकाग्निमित्रम् Act 3. अलक्तक is a red dye of the red resin of certain trees, or red lac, used by women to colour their lips and soles of the feet. रोहिणी is the favourite of the moon from amongst the other constellations, all twenty-seven of whom are the daughters of दक्ष प्रजापति. Make the three adjectives पाटलित (श्वेतरक्त), whitish red, शोणीकृत dark red (rather black) and thirdly अलक्तकरसलांच्छित bright red, the three different aspects of the advancing moon. Kaleidoscopic descriptions are a speciality of *Bāṇa.* The condition of *Mahāśwetā* at the sight of this flushed moon is given in three antithetical phrases. अन्तर्ज्व......हृदया— In whom the fire of love was blazing inside (hence illumined inside) yet whose heart was full of darkness (owing to perplexity as to which course she should follow). तरलिकोत्संग......वर्तिनी. She was reclining on the lap (उत्संग) of *Taralikā* तरलिकाया उत्संगे अंके विधृतं शरीरं यस्याः सा; with all that she was (metaphorically) held by hand by cupid. She was under the influence of passion and it was this passion that guided her now onwards. An elderly person holds the hand of a child while guiding him. चन्द्रगतनयनाऽपि though having her eyes fixed on

the moon (i.e. gazing at the moon physically) मृत्युमालोकयन्ती facing death (metaphorically); the sight of the moon (because of its exciting aspect) was now utterly unbearable, and she feared that he would perhaps cause death; hence the description. That very moment, his sight inspired in her the following thoughts; see how helpless is *Mahāśwetā* now. एकत्र खलु......समस्ताः All the factors inspiring love and causing excitement are here assembled—Youth, passion (मदन), the month of Chaitra (with its exciting vernal glory) and the malaya breezes (though physically cool to an ordinary person, fanning the excitement in a love-sick person). *Mahāśwetā* is a victim of all at the same time. All these are attacking her from one side (एकत्र) while on the other (एकत्र) is the चन्द्रहतक. Her heart, under the attack of the former is already अतिदुर्विषह...तुरम्. अतिदुःखेन सह्यन्ते या मदनवेदनाः ताभिः आतुरम् (greatly afflicted). Now the sight of the moon is an addition of fuel to fire, which she describes in a phrase rather synonymous to adding fuel to fire. सदाहज्वरग्रस्तस्य—of a person consumed by the inflammatory fever. सदाहः दाहयुक्तः यः ज्वरः तेन ग्रस्तस्य. अंगारवर्षः a shower of burning coal. तुषारपातः snow-fall. विषस्य स्फोटः the state of a (bursting) तेन मूर्च्छितः the idea is—person who is fainting under the bursting of poison, would be fatally aggravated by the bite of a deadly cobra. कृष्णसर्प or a black serpent is supposed to be most poisonous. The idea in these three expressions is the same; that condition of one who is already being extremely tormented by some severe agony is fatally aggravated by factors which add fuel to fire. Her heart was already afflicted by the unbearable agonies of excited passion; to that the sight of the moon is now an addition. The result is a foregone conclusion either death or swoon and she did swoon.

इत्येवं विचिन्तयन्तीमेव—To her who was thus worrying—a locative absolute construction with एव has the sense of 'as soon as', 'while'. चन्द्रोदयोपनीता—brought on by the moon-rise, applicable to both मूर्च्छा कमलवनम्लानिनिद्रा. The (day) lotus-creeper that begin to fade with their day-lotuses (that close with close of the day) is said to be overcome with sleep in the form of fading of the lotus-beds and it is caused by the moon (lit. at the moon-rise). Swoon overtook her (it was the logical result of the moon rise) and she closed her eyes. अचिरेण... उपलब्धसंज्ञा—रुदतीं तरलिकां—अपश्यम्—she came to senses shortly after and saw that *Taralikā* was in tears. *Taralikā* though perplexed, promptly began to smear her body with sandle-paste and fanned her. This brought *Mahāśwetā* to consciousness. *Taralikā* had applied to

her forehead the oozing moonstone, the cool touch of which helped her to come to herself quickly. This crystalline gem is poetically supposed to ooze in the lunar rays. (These two were perhaps in the balcony of the palace; hence *Mahāśwetā's* sight of the moon and the oozing of this moon-stone). *Taralikā* was extremely frightened to see her fainted and was very dejected; she was the dejection in bodily form (मूर्तेन विषादेनाधिष्ठिता) as it were; she was weeping shedding continuous showers of tears which darkened her face. Her face was darkened by the absence of smile that was displaced by dejection, but it is poetically described so by the showers of tears, suggesting the appearance of sky darkened with clouds eclipsing the moon in the rainy season. अविच्छिन्नाः अखंडिताः सन्ततः बाष्पजलानां अश्रूणां धाराः ताभिः अन्धकारितं मुखं यस्याः सा. Final अ of a बहुव्रीहि compound is changed to ई when the comp. is feminine. Peterson's reading रुदन्तीम् seems to be a misprint for the form is not grammatically admissible. Not much time has elapsed since *Mahāśwetā* sought *Taralikā's* advice (on page 37); though the description of the moonrise occupied a longer space, the physical phenomenon did not take a long time. Now comes *Taralikā's* reply. उन्मीलिते लोचने यस्याः तां going with मां. कृतः पादयोः प्रणामः यया सा (तरलिका) with her hands wet with sandle-paste बद्धाञ्जलिः बद्धः अंजलिः यया: सा (तरलिका). That she lost no time in taking decision is suggested by the condition that her hands were still wet with sandal-paste (she had applied to *Mahāśwetā's* body). भर्तृदारिके......वा. किम् with the instrumental cause, has the sense of what is the use of,......वा । This is an answer to her first alternative यदि तावत्...विहाय लज्जां......गुरुजनातिक्रमात् महान् अधर्मो भवेत्. Now remains the second alternative which is self-refuted. The only solution is स्वयमभिगमन. So she suggests to her (*Mahāśwetā*) either to send her (तरलिका) to *Puṇḍarīka* (प्रेषय माम्) that she may bring him who was dear (दयित) to her, or to prepare herself (उत्तिष्ठ), become ready (lit. stand up) and go herself (स्वयम्) i.e. without waiting for any consideration. गम्यताम् Imperative III sing. of गम् (passive). The imperative in the passive is a polite way of expression (Apte's guide § 191 A). This course she stresses for she is conscious of the powerful influence on the excited love. अतः परम्...... मकरचिह्नम्......मकरचिह्न whose emblem is मकर—The cupid, who is characterised by the मकर—(sea animal, alligator). प्रबलस्य चन्द्रस्य उदयेन विजृम्भमाणं प्रकटीक्रियमाणम् उत्कलिकानां (मदनपक्षे उत्कंठानां, सागरपक्षे, वीचीनां) शतं यस्मिन् सः सागरः मदनः च. 'उत्कलिका तु हेलायां तरंगोत्कंठयोरपि' एवं वादिनीम्—एवं वदति इति ताम् तरलिकाम्. अवोचम् Aorist

1st person. singular of वच् 2 p. उन्मत्ते addressed to *Taralikā* 'You mad girl'. This is a very cruel remark concerning *Taralikā* in the mouth of *Mahāśwetā*, for it is difficult to justify its use. The only explanation that could be offered is that *Mahāśwetā* is too much beside herself to use a mild and considerate expression. Neither of the alternatives that *Taralikā* proposed viz., to send her or to go herself could have justified this remark. But the first of these would have caused delay, her excitement could not tolerate it, hence this expression. किं मन्मथेन what have I to do with the god of love? This is to refute *Taralikā's* remark that *Mahāśwetā* would not endure the passion. For the moon कुमुदबान्धव had cut short all those excuses through consideration of which she had deferred the undertaking of the first alternative of going herself. So she says अयं कुमुदबान्धवः आगतः एव, (सः) मृत्योः तस्य (पुण्डरीकस्य) वा सकाशं मां नेता नेतुं उद्युक्तः—सर्वविकल्पान् परिहरन् etc. This series means "making short of different excuses!—display of the vocabulary. अपहरन् (अपहृ), उत्सारयन् (उत्सृ causal) अन्तरयन् (अन्तर् den.) उन्मूलयन् (उन्मूल्), अपनयन् (अपनी), आवृण्वन् (आवृ 5 P), तिरस्कुर्वन् (तिरस्कृ), परिहरन् (परिहृ) are present participles of roots giving practically the same idea, viz., 'removing'. अन्तरायः an obstacle, संदेहः a doubt, शंका fear, apprehension, लज्जा sense of shame, लाघवदोषः the fault of levity. कालस्य अतिपातः delay, उपायदर्शनानि (दर्शनस्य उपायाः or उपायस्य दर्शनानि) the means to see him (पुंडरीक) or the seeing (search) of means (to alleviate the fever of love). यथा कंथचित् can be construed with अनुगमनेन somehow going after him. Construe either जीविता अभिगमनेन तं जनं कथंचित् संभावयामि or तं जनं प्रति अभिगमनेन कथंचित् जीविता आत्मानं संभा॰ or with संभावयामि कथंचिदुत्तिष्ठम् with a great difficulty I got up. मदनविकारगतामूर्छा तस्याः खेदः (exhaustion) तेन विह्वलानि अंगानि तैः तां तरलिकामेवावलम्ब्य. उच्चलितायाश्च मे As I got up. दुर्निमित्तस्य निवेदकम्—suggestive of an ill omen. दक्षिणं लोचनं अस्पन्दत the right eye throbbed. The throbbing of the eyes (of the right in the case of women and of the left men) is portentous or indicative of bad omen; so also of the arm. Cf. मृच्छकटिक IX, सव्यं च नेत्रं स्फुरति प्रसह्य ममानिमित्तानि हि खेदयन्ति. उपजाता शंका यस्यां सा (अहं) in whom apprehension was roused. किमिदं अपरं what is this (new) thing. उपक्षिप्तं cropped up.

PP. 39–40. अथ नाति......अवातरम् ।

In the delightful and exciting atmosphere of the moonlight, *Mahāśwetā* in the garb of an अभिसारिका starts with *Taralikā* to proceed to *Puṇḍarīka*. The whole of the paragraph is one sentence, the main cause being

(तादृशे समये) अहं तरलिकया अनुगम्यमाना (अक्षमालापारिजातमंजरीभूषिता) रक्तांशुकेन कृतशिरोवगुंठना,......तस्मात् प्रसादशिखरात् अवातरम् । In the series of locative absolutes *Baṇa* has characteristically painted the appearance and the atmosphere of the moonlit world and has given us glimpses into the nocturnal ventures of the lovers. The first clause is अथ नातिदूरोद्गतेन...चन्द्रमण्डलेन प्लाव्यमाने ज्योत्स्नया भुवनांतराले. प्लाव्यमान is the present pass. part. of प्लु caus. to drown. न अतिदूरोद्गतेन that had not arisen long before or far away. Both the meanings are equally admissible. For not much time had passed since the moon had arisen. Yet the moon's haunt Kailasa being near, the moon too was quite near. (The scene is set not on this earth but on the heights of the Himalayas i. e. partly in the heavens and so the rising moon was not at a long distance from them.) भुवनान्तराल the space between the two worlds.—The moon with a white shining flood of light is compared to a big water-course (ver. पन्हाळ-प्रणाल) in the palace in the form of the three worlds त्रयाणां भुवनानां समाहार: त्रिभुवनम् तदेव प्रासाद: तस्मिन् महान् प्रणाल: (water-course) तं अनुकरोति (imitating)—this qualifies चन्द्रमण्डलेन. वहता, क्षरता, वमता उद्गिरता are rather synonymous, meaning sending down, oozing, raining, showering—all are pres. participles. सुधा एव सलिलं तस्य प्लव:—the flood of water in the form of nectar. सुधा or nectar is supposed to have sprung from the ocean while it was being churned, and the moon is said to be the storehouse of it and hence its epithet सुधाकर. Naturally its rays, cool and delightful, are evaluated as nectar. The nectar is imagined to be white. चन्दनरस: तस्य निर्झरा: (showers) तेषां निकर: (mass.). The sandal-paste too is white, cool and delightful like the light of the moon. श्वेतगंगा आकाशगंगा तस्या: प्रवाहा: तेषां सहस्राणि. अमृतमय: सागर: तस्य पूर: All the four standards of comparison are cool, white and pleasant like the moon-light. Now the whole surface of the earth was illumining with the moonshine that the poet fancies further. श्वेतद्वीप the white island is characterized by whiteness, while the people residing in the moon-land are so blessed with the constant moonshine, hence the next two fancies महावराह°......महीमण्डल. The earth being lifted up from the milky ocean must be appearing white. He who lifted it was the Primordial Boar whose round tusk was white even as (a far-fetched comparison) the orb of the moon. That former incident appeared, as though, repeated as the globe of the earth was flooded with the light. At the moonrise ladies in every house (भवने भवने इति प्रतिभवनम्)

had started offerings (उपह्रियमाणः अर्घोपहारः cf. अर्घ) in honour of the rising moon. अर्घ is a material of worship, respectful offering or oblations to gods or venerable men consisting of rice, दूर्वा grass, etc. with or without water. The ingredients of this offering are आपः क्षीरं कुशाग्रं च दधि सर्पिः सतण्डुलम् । यवः सिद्धार्थकश्चैव अष्टांगोऽर्घः प्रकीर्तितः. Many times the अर्घ consisted of water with whatever of the material available. Cf. कुटजकुसुमैः कल्पितार्घाय तस्मै—मेघदूत 4. But in the present case it consisted of full-blown night (white) lotuses (for they are moon-lotuses) which made the water scented and of sandal paste. कामिनीभिः प्रहिताः (sent or despatched) दूत्यः (female messengers of love) तासां सहस्राणि तैः संकुलाः (thronged). The next clause describes the flight of अभिसारिकाs in consternation at the rise of the moon. (चंद्रलोकेन प्रकाशेन भयाकुला अत एव चकिताः); they move in dark but this moonrise is quite exposing them. They had put on blue veils—their prescribed attire—(to harmonise with the darkness in which they move so that they may not be recognized). नीलांशुकेन रचितं अवगुण्ठनं—(veil) यासां. पलायमानासु loc. sing. of pres. part. of परा + अय् to run away. These अभिसारिकाs are full of passion and as such quite flushed but they are veiled in blue; with this material *Bāṇa* strikes a fine simile in so far as the reddish glory of lotus-beds (the flowers of which are red) disappears for they close with the night-fall—when rises the moon. (Hence चन्द्रालोकभयचकितासु is applicable here also). Its place is taken by the lustre of blue lotuses that bloom by night; hence the description that the अभिसारिकाs veiled in blue appeared to have had their grace (प्रभा) eclipsed (पिहित) like the glory of lotus-beds concealed by the lustre of the blue lotuses. प्रतिकुमुदम्—derived like प्रतिभवनम् (अव्ययी०) on every flower of which swarms of bees had settled. In the artificial wells attached to the houses the lotus-plants bloomed (प्रबुध्यमानासु कुमुदिनीषु). The next clause is an epic simile : the white night-lotus had bloomed and the thick mass of their pollen was drifted (by the breezes) into the sky and the mid region; the sky over these gardens, so thick with pollen, looked like white sandy bank of the (dark) river that was the dark night. But the word पुलिन should better be taken here in the sense of an islet (in the dark river in the form of the dark night surrounding it). Even though the surface of the earth was full of light, the region above was dark due to the influence of night. चन्द्रो...निर्भरे...the people were filled with ecstatic joy (आनन्दनिर्भर) at the Moonrise. So is the sea which swells on that account—the physical phenomenon of

tide. In that state the world appeared to be merged in the pleasures of love, indulging wholeheartedly in the festivities (उत्सव) and so on. विलास, amorous dalliance. प्रीतिमय full of love. This was the early part, the first watch of night (प्रदोष) so delightful (रम्य) with the notes of peacocks that were rendered talkative (मुखर) through ecstasy (प्रकृष्टः मोदः तेन). A person overjoyed at a thing which fascinates him is apt to vent himself in musical note. The peacocks have a peculiar fascination for the thundering of the cloud which in this case was supplied by (the sound of) streams of oozes from the water-channel that were fashioned out of or studded with moonstones. This lavish description of gems (rather out of the way) is reflected in भारत चंपू and also in नैषधीयचरित in the description of कुण्डिनपुर. Uptil now the exciting atmosphere has been woven in close texture with the flood of moon light, the yearning women folk busy with night offerings; the lovers' messengers, the अभिसारिकाs, the delighting atmosphere scented with the fragrance of lotuses, the murmur of bees—all the cumulative effect is expressed in जीवलोके रतिरसमये इव विलायसमये इव प्रीतिमये इव; added to that is the note of peacocks. The effect of these things on *Mahāsweta* who is unbearably love-sick can better be imagined. At such a time *Mahāsweta* starts. अनुगम्यमाना pres. pass. part. of गम् with अनु to follow. विविधानि कुसुमानि ताम्बूलं च अंगरागः पटवासार्थे चूर्णं (cosmetic powders) एतेषां समाहारः (this comp. is already referred to.) गृहीतं एतत् यया सा qualifying तरलिका; connect this with केनचित् आत्मीयेनापि परिजनेन अनुलक्ष्यमाणा (unobserved); आत्मीय possessive adjective from आत्मन् one's own. किंचिदा°—अलकेन किंचिद् अंशतः आश्याना शुष्कपांडुरा (dried and white). चन्दनरसकल्पिता ललाटिका (The smear in the form of a dot) तस्यां लग्नत्वात् धूसरा (dusty, soiled) आकुलाः अव्यवस्थिता अलकाः यस्मिन् यस्या; तथैव°......चन्दनरसेन चर्चा तया तथा च अंगरागः इत्यादिभिः युक्तः वेषः. The instrumental case shows characteristics इत्थंभूतलक्षणे तृतीया; with these two, connect मूर्च्छानिहितेन—मूर्च्छायां निहितेन तथैव च तया ......मंजर्या. तथैव (i) similarly, in the same way (ii) in the same condition. The rosary was round her neck in the same place as she had put on when taken from *Puṇḍarīka*, and the nosegay of *Pārijāta* was in the same place—on her ear where it was placed by *Puṇḍarīka*. She had put on a veil of red silk, so fine was it that it was, as though, woven with the rays of rubies (which are red). पद्मरागरत्नानां रश्मयः तैः निर्मितम् इव.

P. 40—P. 41 L. 6.

अवतीर्य च......अतित्वरितमगच्छम् । As she proceeds she muses how, though unattended she was, she was guarded by servants in some other

form. She imagines the plight of love-sick *Puṇḍarīka*; *Taralikā* diverts her saying that the moon himself is excited and as such full of gesticulations of love. But as she reaches the lake she hears from a distance somebody lamenting. Nervously she quickens her pace.

This passage describes her journey from her palace to the lake and how they two diverted themselves. अवतीर्य च......तत्समीपमुदचलम्. प्रमदवनपक्षद्वारेण—through a side gate of the प्रमदवन lit. Queen's garden, garden reserved for the ladies. In royal palaces this was usually met with. पारिजातकुसुम......धावता मधुकरजालेन (नील......विभ्रममिव संपादयता) अनुबध्यमाना this qualifies अहम्. अनुबध्यमाना pres. pass. part. from अनुबंध् to chase, follow close. The nosegay had an exceptionally fascinating fragrance, which was proved by the fact that *Mahāśwetā* herself was attracted by it inspite of the spring spending lavishly over its vernal floral glory. This was tested again inasmuch as all the bees from the neighbouring gardens were attracted by it. (पारिजातस्य कुसुममंजर्या परिमलेन आकृष्टेन—an adjective of मधुकरजालेन). They had vacated (रिक्तीकृत) the neighbouring (उप) gardens (or woods.) and ran after her. रिक्तीकृत is a च्वि formation from रिक्त p. p. p. of रिच् (VII) to empty, to vacate. So thick was their swarm, moving after her (अनुबध्यमाना) as she proceeded, that it produced (संपादयता) an illusion (विभ्रमः) of a blue veil. After तत्समीपम् supply गन्तुम्. प्रयान्ती च......अचिन्तयम् she was attended only by *Taralikā* (तरलिका एव द्वितीया यस्याः सा) and without any servant. आत्मानम् oneself. This word is always used in masculine sing. irrespective of the number and gender of its substantive as in this case where it stands for महाश्वेता which is feminine. The next six lines are musings over the word अपरिजन. It was night-time and she was passing through a forest. Again, she was a princess; so there ought to be, by retinue, some armed guards, a usherer and other attendants. She fancies the presence of these all. बाह्यपरिजन—external attendants, actual servants. She flatters herself that there is no need of outward suite to a lady who makes bold to move towards her lord. किम् कृत्यम्—what's the use, of what avail (to be used with the instrumental case). She means that she is guarded by far more *intimate* (lit. internal as opposed to external) and loyal servants. For these, viz., cupid, the moon, passion (redness), the sense of shame, the heart, senses, and yearning, play the role of servants. तथा हि for instance, for example, to wit. The next sentences have two meanings. समारोपित०......कुसुमायुध—समारोपितं अधिज्यं (string) शरासनं धनुः तस्मिन् आसक्तः सायकः बाणः येन असौ मदनः. The cupid is following me with an arrow fixed to his bow

which is strung. He is following me as an armed guard. Euphuism apart, this means that the God of love is making me his target क is chasing me; I am really running, impelled by love. दूरप्रसारितकरः कर्षति शशी (i) The moon with arms stretched is dragging me (ii) because of the maddening influence of the bewitching rays of the moon, I am dragged to my lover. प्रस्खलनभयात् out of fear of slipping or falling (प्र+स्खल् to slip) रागः redness. मां पदे पदे अवलंबते. The idea is that as she was proceeding along the forest surface so uneven she feared at every step that she might fall, and thus she became red. A servant also supports his master at every step so that he should not fall. पृष्ठतः कृत्वा (1) leaving back (2) setting aside. लज्जा the sense of shame was an obstacle in her way (Cf. विहाय लज्जां p. 37.). But her heart stimulated by love, sets it aside, runs ahead as do the servants. निश्चयमारोप्य—having made me ride. She means that the carriage for her use is the resoluteness and the carrier is longing; this simply suggests that because of her fervent yearning her mind becomes resolute and she is going. प्रकाशम्—openly. अपि नाम or अपि suggests "hope," or 'expectation'. (Apte's guide § 247) इन्दुहतकः—the wretched moon किरणैः केशेषु ग्रहः (seizing by the hair) तेन आकृष्टः तम् (पुण्डरीकम्). She was being dragged to *Puṇḍarīka* as though her hair was seized by the moon with her stretched hands that were his rays. Would he not, says she, drag *Puṇḍarīka* hither i. e. towards me, in the same way. But *Taralikā* in a lighter jesting mood repudiates her, saying that she was too simple or ignorant (मुग्धाऽसि). What had the moon to do (किम्) with him (अनेन जनेन) (*Puṇḍarīka*) i. e. why should he mind *Puṇḍarīka*. He has himself fallen in love with *Mahāśwetā*; then why need he mind *Puṇḍarīka*. The moon is acting like a love-sick person (मदनेन आतुरः); the gesticulations of such a person are now deliberately imposed on the poor moon. Every physical phenomenon concerning the moon has been euphuistically looked upon as मदनातुरस्य चेष्टाः. Through excitement her cheeks were full of thick particles of perspiration (स्वेदः एव सलिलम् तस्य कणिकाः particles of sweat, तैः चितम्—crowded. In these drops the moon was reflected. These reflections on her cheeks are looked upon as the kissing of the moon. लावण्यवति° The rays were falling on the buxom bosom. This is construed as the moon falling on her protruding and charming bosom. With her extended hands the rays at times fell on the jewels of her girdle (रशना) when they (the jewels) flashed. This is taken as the moon's further bold advances so as to touch the

girdle. The love-smitten moon fell at her feet—in reality the moon was reflected in her stainless nails of the feet. किं च—what more, besides, in addition. In the next five lines all the actions of the moon are construed as the behaviour of a love-stricken fellow. Such a person is pale (पाण्डु) with the smear of sandal-paste drying through the fervour of love. तापः ज्वरः तेन शुष्कः चन्दनालेपः तेन पांडुता. Such a pallor (quite inherent, and not through such a cause) did attend the moon. To appease the heat of passion lovers wear round their wrist armlets of lotus-fibres with which their hand become white. Such a whiteness was there in the moon's rays (also he touched the fibres with his pale rays). Lovers take shelter on the cool pavements (कुट्टिम) of crystal slabs; the moon too under the pretext of reflection fell on them. Lovers with their feet dusky (धूसर) with the pollen inside the ketaki, bathe in lotus-pools while the moon with his rays (पादाः) similarly (in fact naturally) white entered the pools of night-lotuses. The persons tormented by passion touch the moon-stones which (when oozing) are cool, as though, through showers of water. सलिलस्य सीकरैः इव आर्द्राः (wet) मणयः. The moon too touching (आमृशति) the moon-stones with his rays (करैः) makes them ooze sprays of water (सलिल-सीकराः) and hence makes them wet (आर्द्र). Lovers in separation cannot stand the sight of the beds of lotuses with chakravāka-pairs wailing (full of distress) through separation. The moon also is (poetically) apathetic (द्वेष्टि) towards the beds of day-lotuses (कमलवनानि) (the poet imagines out of the same excuse). एतैश्च अन्यैश्च—these and similar ones. तस्मिन् काले उचिताः—suited to that particular occasion, opportune. आलापाः—talks. अभ्युपागमम्—अभि+उप+गम् aorist I sing. There she washed her feet (चरणयुगलं प्रक्षालयन्ती) धूसरं dusty (qualifying) चरणयुगलम्. कैलासपर्वतस्य तटात् उदितचंद्रकिरणैः प्रस्रुताः ये चंद्रकान्तमणिद्रवाः तेषां प्रस्रवणेषु.—In these streams she washed her feet. सः पुण्डरीकः. पुरुषस्य इव possibly of a man.

P. 41 L. 7—P. 42 L. 1.

अथ निशीथप्रभावाद्......मश्रौषम्.

The main sentence is...विलपन्तं कपिञ्जलमश्रौषम्. निशीथ = night, there is silence during night and everything can be clearly heard. आर्तनाद= sound indicating affliction. दुर्विनीते—O you ill-fondled one! अपगत-दाक्षिण्य दक्षिणानिलहतक.—O you wretched southern wind, having no sense of generosity. वहेदानीं यथेष्टं—move about as you like now as there is no one to restrict you, now that *Puṇḍarīka* is dead. हा धर्म

निष्परिग्रहोऽसि. *Pity* had now become supportless as its great support viz., *Puṇḍarīka* was dead and gone. एकपदे=suddenly. त्वदृते=without you. देहि मे प्रतिवचनम् give me a reply—please speak.

P. 42 L. 2—P. 43 L. 12.

तच्च श्रुत्व ......मद्राक्षम् ।

Mahāśvetā utters a loud scream and runs to the place. She finds there *Puṇḍarīka's* body lying on a bed of flowers and fibres, on the slab. She, fearfully excited, imagines him posed in various conditions. *Puṇḍarīka* is dead.

The main sentence is तच्च श्रुत्वा...दूरादेव मुक्तैकताराक्रन्दा.................. ......तमहं...महाभागमद्राक्षम् । पतितैरिव प्राणैः—with my life, as it were gone. मुक्तैकताराक्रन्दा मुक्तः एकतारः आक्रन्दः यया—who had given out one loud scream of distress. सरस्तीरलतासक्तित्रुट्यमानांशुकोत्तरीया—सरसः तीरे या लता (creeper) तस्या आसक्त्या (contact) त्र्युट्यमानं (torn) अंशुकस्य उत्तरीयं यस्याः; अज्ञातसमविषमभूमिभागैः—अज्ञातः समः विषमश्च भूमेर्भागः येषु एवं विन्यस्तैः so placed that the even or uneven parts of the ground were not noticed. केनाप्युत्क्षिप्य नीयमानेव—as if being taken away lifted up by someone. This suggests that she was not acting consciously. *Mahāśvetā* went there and saw him lying on a lotus-bed, which was arranged (विरचितं) near the bank of the lake (सरस्तीरसमीपवर्तिनि) on a slab of moon-stone (शशिमणि) that was oozing and showering a cold spray (शिशिरसीकरासारस्राविणि). शशिमणि = the moon-stone, supposed to ooze away under the influence of the moon. Cf. द्रवति च हिमरश्मावुद्गते चन्द्रकान्तः । उत्तररामचरितम् VI. 12. कुमुदकुवलयकमलविविधनवकुसुमसुकुमार-मालामयमिव—कुमुदानि (night lotuses, white in colour) कुवलयानि (blue lotuses) कमलानि विविधानि च नवकुसुमानि तेषां सुकुमारा (tender) या माला (garland) तन्मयमिव. कुसुमशरसायकमयमिव—which was like the arrow of cupid. A lotus is one of the five arrows of cupid. Cf. अरविन्दमशोकं च चूतं च नवमल्लिका । नीलोत्पलं च पञ्चैते पञ्चबाणस्य सायकाः ॥ अतिनिष्पन्दता—extremely motionless—and therefore it appeared that he was, as though, hearing the sound of her soles. In fact he was dead. अन्तःकोप etc. He was sleeping quietly. Even though he was being tormented by cupid, that heat was allayed by his inward wrath (अन्तःकोप) for *Mahāśvetā*. The idea is that the heat caused by anger destroyed the heat caused by cupid and gave him the necessary happiness (cf. the Marathi proverb काट्यानें काटा काढणें.) मनःक्षोभ etc. He was, as though, practising *Prāṇāyāma* (holding one's breath) as expiation against the wrath in mind. It is to be noted that in fact

Puṇḍarīka was dead but he is imagined as doing all these things. *Prāṇāyāma* or holding one's breath is a method of expiating for the sins done by an individual. अतिस्फुटित etc. He was, as though, telling me i. e. (*Mahāśvetā*) with his lower lip that was throbbing that he was reduced to that state on account of me. Death embraced him because he fell in love with her. इन्दुद्वेष etc. He was lying on the ground with the rays of the moon falling on his back. He had placed his hand on his chest and rays were shooting from the nails of his hand. The author imagines that the rays that were near his chest were the rays of the moon that had pierced their way from the back right through his heart to the other side. The reason why he had placed his hand on his heart was because it was मदनविह्वल. It has to be noted that rays would not shoot from the nails of a dead person. It is possible however because *Puṇḍarīka* was just dead. उच्छुष्क etc. He had worn on his forehead a mark of sandal-paste of the shape of a crescent moon. It appeared like an ominous sign. A crescent moon is said to be a पापग्रहः मत्तः प्रियतर etc. Life seemed to abandon him as it thought that he loved somebody (viz. *Mahāśvetā*) more than itself (viz. his own life). This indicates his love for *Mahāśvetā*. मत्तः—more than me (मत्+तस्). तस् is a termination of ablative. Cf. मत्तो न मत्तः परः । also भाष्यकृत् पतञ्जलिः कात्यायनस्य वचनानि विस्तरतो व्याचष्टे ।. मन्मथव्यथया etc. He was enjoying the pleasure of unconsciousness (निश्चेतनता) (or trance) after leaving his life along with the affliction caused by cupid. This is an instance of the figure of speech called सहोक्ति. It is defined as सहोक्तिः सा सहार्थस्य बलादेकं द्विवाचकम् । काव्यप्रकाश X. as in लज्जया सहागलदक्षमाला । or पपात भूमौ सह सैनिकाश्रुभिः । अनंगयोगविद्या—The mystic science of conquering Cupid (अनंग). Cupid is known as अनंग (body-less) because his body was burnt to ashes by Lord *Śiva*. उपपादित etc. This is a rather far-fetched idea. *Mahāśvetā* went there; it was Madana who brought her arrival there; he therefore received a पूर्णपात्र, the contents of which were the life of *Puṇḍarīka*. When a stranger brought some good news, it was customary to give him (or her) a vessel (पूर्णपात्र) filled with valuable things (such as clothes or ornaments etc.). Cf. कदा ते तनयजन्ममहोत्सवानन्दनिर्भरो हरिष्यति पूर्णपात्रं परिजनः । कादम्बरी and also तत्कामं भवति पूर्णपात्रवृत्त्या स्वीकर्तुं मम हृदयं जीवितं च ॥ मालतीमाधव IV. पूर्णपात्र is defined as हर्षादुत्सवकाले यदलंकारांशुकादिकं । आकृष्य गृह्यते पूर्णपात्रं स्यात्पूर्णकं च तत् ॥ or वर्धापकं च यदानन्दादलङ्कारादिकं पुनः । आकृष्य गृह्यते पूर्णपात्रं पूर्णानकं च यत् ॥ The idea in this clause is that cupid who was responsible for

Puṇḍarika's death had as it were received a vessel (पूर्णपात्र) filled with a costly thing (viz. पुण्डरीक's life). The next clause is मनोभवव्रतवेषमास्थाय मत्समागममन्त्रमिव साधयन्तम् ।—as though reciting the song of union with me—putting on a dress necessary for मनोभवव्रत. The dress was (i) three lines of sandal-paste on the forehead (त्रिपुण्ड्रक) (ii) a sacred thread (यज्ञोपवीत) of lotus-fibres full of juice (घृतरस) (iii) a beautiful piece of garment (चारुचीरं) in the form of banana-leaf (कदलीगर्भपत्र) placed on the shoulders (iv) a necklace in the form of a rosary of broad beads (v) white with the ash of thick clear powder of camphor (कर्पूर) and (vi) attractive on account of string of lotus fibres tied (round the wrist) for protection. One of the commentators connect all these adjectives with the word महाभागम्. But it does not sound appropriate. The next clause is सप्रणयं मामुपालभमानमिव चक्षुषा—as though affectionately remonstrating me with his eyes. ईषदालक्ष्य परिवृत्ततारकेण—the pupil of which was slightly diverted from the object of sight. अविरतरोदनताम्रेण—red on account of incessant weeping. It had contracted itself by one-third on account of the arrows of cupid (मदनशर) looked as if blood was coming out of them (they were in fact red) as tears could not come out as he was dead (प्राणोत्सर्गे). The adjectives have been regarded as interpolations. He was, as though, addressing me "O you hard-hearted one, you have not favoured even by mere sight this person (i. e. *Puṇḍarīka* himself) who followed you (अनुगतो जनः). The next clause is धवलितपुरोभागं—with the forepart whitened by the rays shooting from his teeth. The author imagines that they were the rays of the moon that had entered his body with a view to kill him and were now coming out. He was killed by the rays of the moon because they created passion in him, resulting in his death. The next adjective is मन्मथव्यथा etc.—holding me who was in his heart (हृदयस्थितां) as it were with his left hand (वामेन पाणिना) that was placed on the heart that was breaking with the affliction caused by Cupid (मन्मथव्यथा). He was addressing her thus "Be pleased (प्रसीद) O you! who are as dear to me as my life, don't go away along with my life". The next clause is चन्द्रातपमिव वारयन्तम् । with the other hand—नखमयूखदन्तुरतया—bristling with the rays coming from the nails he was as if warding off the moonlight. The next clause is :—कमण्डलुना उपेतं—with a कमण्डलु (pot) with its neck upturned, (it is always placed like that) as though looking for the path by which his life had left him. This is a bright idea. The *kamaṇḍalu* was simply lying there. The author

imagines that it was looking up to see the path by which the life left him. The next adjective is कण्ठाभरणीकृतेन°—as though being tied round by lotus-fibres in the form of the rays of the moon and being taken to the other world. (लोकान्तरं अन्यः लोकः). *Kapiñjala* saw her and shouted *Abrahmaṇyam*. द्विगुणीभूतबाष्पोद्गमेन—with the flow of tears coming out doubly.

P. 43 L. 13—P. 45. L.—17

उद्भूतमूर्च्छान्धकारा......मूर्च्छानाम् ।.

Mahāśvetā swoons; she wails in various ways, expresses her grief in so many words, abusing and cursing the various objects that wrought this calamity. She weeps profusely, caresses him incessantly, implores every divinity near about to bring him back to life and faints again and again. She does not know whence could she get all the words with which she lamented.

उद्भूतमूर्च्छान्धकारा—overpowered by the darkness (अन्धकार) caused by fainting (मूर्च्छा). She could not understand where she went, what she did and what she talked. किम्—this word is used here four times in the sense of 'whether'. अनेकदुःखसहस्रसहिष्णुतया—on account of her capacity to bear thousands of other griefs. जन्मान्तरोपात्त—acquired in the last birth. Deeds done in the past birth result in something which is known as दैव or Fate. Cf. जन्मान्तरकृतं कर्म तद्दैवमिति कथ्यते ।. असह्यशोकदह्यमान—burning with unbearable grief. किमिदमुपनतं—What's this that has befallen me ! *Mahāśvetā* is prattling as she is extremely aggrieved at the death of *Puṇḍarīka*. Her शोक is described by the author in a very simple but touching manner. युगसहस्रायमाणो दिवसः—one day which is felt to be as long as thousands of ages. अलीकानुरागप्रतारण-कुशलया—clever in cheating (प्रतारण) by a sham show of affection, कौलीन=scandal कौलीनं. भवति—that which at last goes to the dust (कु=पृथिवी) or कुलीनस्य भावः—scandals are often associated with noble families and hence the word means 'scandal' Cf. कौलीनमात्माश्रयमाचचक्षे । रघुवंश XIV. कुले भवं कौलीनम् परिपतितनयनजलधारानिकरच्छलेन—under the guise of lines of tears falling from the eyes. किं मे गृहेण किं वा तातेन etc. For a similar idea cf. मालती's description in *Mālatī-Mādhava* of *Bhavabhūti*. मनोरागस्तीव्रं विषमिव विसर्पत्यविरतं प्रमाथी निर्धूमं ज्वलति विधुतः पावक इव । हिनस्ति प्रत्यङ्गं ज्वर इव गरीयानित इतो न मां त्रातुं तातः प्रभवति न चाम्बा न भवती ॥ भूतो—as though struck by a demon. परिपतितनयनजलधारानिकरच्छलेन—परिपतिता या नयनजलस्य (tears) धाराः तासां निकरस्य (collection) छलेन (guise)

मृतस्यापि सर्वात्मना हृदयं प्रवेष्टुमिवेच्छन्ती. Desirous of entering his heart even though he was dead. **आश्यान**=slightly dry. **मलयजरसलवलुलितकमलिनीपलाशावगुण्ठिते—मलयजरसस्य** (sandal) **लवैः** (drops) **लुलितानि यानि कमलिन्याः पलाशानि** (petals) **तैः अवगुण्ठिते** (covered). **तामेकावलीमगर्हयम्**—Note how *Mahāsweta* lost her balance on account of grief and how she started blaming even inanimate objects like the necklace. **अन्य एव स प्रकारः**—That was indeed extraordinary. This is an instance of the figure of speech called **अतिशयोक्ति** (2nd variety). It is defined as '**प्रकृतस्य यदन्यत्वं**'. The charm lies in the object in hand being depicted as absolutely unparalleled. For an excellent illustration of this cf. **अन्या जगद्धितमयी मनसः प्रवृत्तिः । अन्यैव कापि रचना वचनावलीनाम् ॥ लोकोत्तरा च कृतिराकृतिरार्यहृद्या । विद्यावतां सकलमेव गिरां दवीयः ॥.** **प्रलयोर्मयः**—waves of the doomsday.

P. 45 L. 18—P. 46. L. 6.

इत्येवम......मुपनेतुम् ।

So intense is her grief that even while narrating it she actually loses consciousness. *Chandrāpīḍa* promptly holds her from falling and brings her back to her senses. Feeling guilty of being incidental to the situation, he apologises.

चेतनां जहार मूर्च्छा—She lost her consciousness, as she narrated the whole terrible account. **भगवति मया पापेन**—etc. *Chandrāpīḍa* was extremely sorry that he was the cause of exciting *Mahāsvetā's* grief. **अतिक्रान्तान्यपि संकीर्त्यमानानि** etc. This is a general statement. Griefs, though past, create the same agony as when they are actually experienced when they are remembered. The expression **प्रियवचनानि** is omitted in some editions.

P. 46 LL. 7—19

इत्येवमुक्ता......तदलं श्रूयताम् ।

Mahāsvetā, though full of grief, dispels *Chandrāpīḍa's* apprehensions, saying that there was no fear of death overcoming her now since she experienced and faced the occasion and continued to live. She, now, narrates the wonderful phenomenon that happened just then, which dissuaded her from throwing away her life.

इत्येवमुक्ता—thus consoled (by *Chandrāpīḍa*) **दीर्घमुष्णं च निःश्वस्य**—heaving a hot and heavy sigh—a characteristic action (of ladies particularly) to ventilate (their) intense grief. **बाष्पायमाणलोचना**—**बाष्पायमाणे लोचने यस्याः**—qualifies **सा (महाश्वेता) बाष्पायमाणं**—pres. part. from the denominative formed from the nominal base **बाष्प** (tears)—

"with eyes full of tears" सनिर्वेदम्—निर्वेदेन सहितं यथा स्यात्तथा—'Despondently'. या तदा......दूरापेतम् we have seen that *Chandrāpīḍa* requested her not to proceed any further with her account since it had made her extremely uneasy. She was filled with thoughts of dejection. The prince was naturally anxious about her health. *Mahāśvetā* now, removes, from his mind, the feeling of anxiety. She says that her ruthless life that did not desert her then at that frightful and ill-fated night, would never leave her now. No one—nay not even the prince—can imagine such a calamity befalling her now. She had meekly resigned herself to her fate and mere narration of her story would not harm her in any way. दूरापेतम्—दूरे स्थितम्. Note the use of इति. तस्यामति...हतनिशायाम्—This refers to the night of the death of *Puṇḍarīka*. It was अतिदारुण (dreadful, frightful) and हत to her. नूनम्......दर्शनम्—*Mahāśvetā* says that she is unfortunate and sinful and hence even the Lord of Death viz., Yama is shunning her sight. We are superstitious enough to surreptitiously avoid the sight of ill-fated and sinful persons. The God of Death was afraid of incurring some demerit by coming within the orbit of the influence of *Mahāśvetā* and hence he avoided coming near her, to take away her life. नूनम् ind. "Most probably, in all probability". The remark is passed by way of self-condemnation. अन्तक—Yama अन्तयति, अन्तं करोति यः स भगवान् यमः "ऋषिप्रभावान्मयि नान्तकोऽपि प्रभुः प्रहर्तुम्" कुतश्च मे शोकः Grief, even, cannot touch her: so hard-hearted she is. सर्वमिदम......शठहृदयस्य—The grief that she had so far exhibited was but a false show (perhaps to win the sympathies of the prince). दुरात्मन् wicked. शठ depraved. Note that throughout this passage she is severely condemning herself. सर्वथाहम...कृता—अनेन refers to the हृदय (in the preceding sentence). त्यक्ता त्रपा येन—which had (entirely) renounced the sense of shame i.e. which had become absolutely shameless. निरपत्रपाणां अग्रेसरीकृता—I have been made the fore-most of the shameless (women) 'निर्गता अपत्रपा (यासाम्) अपत्रपा (fr. त्रप् I. A to be ashamed, to hang down the face through shame). 'Shame, bashfulness'. 'अग्रेसरी पुरोगामिनी' यया आविष्कृत......कथनं प्रति—Construe—आविष्कृतमदनतया यया इदं वज्रमस्या इव अनुभूतम् (तस्याः) कथनं प्रति का वा गणना. Although love was manifest in her, she bore all the agonies of grief, as if, she were fashioned out of adamant. Of what account is, then, the simple narration of her story to her. आविष्कृतः मदनः यया—This was quite a sound reason for her to follow her *Love* to the grave. Yet she did not. This was because her heart was made of adamants.......she was hard-

hearted. वज्रमयी—'hard, adamantine, or cruel'. का वा गणना—of what account. किं वा परमतः......माख्यातुं वा—She says that there could not be any other account more harrowing, distressing or painful than the one which she had already told. The harrowing part of her story was already narrated by her and heard by the prince. What would now follow would not defy either narration (on her part) or hearing (on the part of the prince) for it is nothing as compared to what had preceded. केवलमस्य......दावेदयामि—Only the mysterious incident that succeeded that 'bolt from the blue' (वज्रपात) now remains to be told. This incident brought to her, unawares, some very slight cause (कारणलव) for sustaining her life अव्यक्त—not (quite) manifest (to me). She, still, cannot account for the mysterious happening. यया दुराशा......वहामि—This incident filled her with vain hopes and it was this that prevented her from abandoning her life. "Had it not been for this incident," she means to say, "the prince would not have seen me for by that time I would have been dead and gone in the wake of my Lord". दुराशामृगतृष्णिका--दुराशा एव मृगतृष्णिका. मरुमरीचिका--The mirage in the form of vain or distant hope. मृगतृष्णिका—used figuratively to denote anything impossible. Cf. the following verse for the four impossibilities. "मृगतृष्णाम्भसि स्नातः शशशृङ्गधनुर्धरः । वन्ध्यापुत्रोऽयमायाति खपुष्पकृतशेखरः ॥" सुभाषित. Construe °मृगतृष्णिकया with गृहीता. उपरतकल्पम्—This and the following few words in the acc. sing. qualify हतशरीरम्--उपरतकल्पं मृतप्रायम् 'almost dead'. For the affix कल्प see note *supra*. परकीयमिव--The body that she was now carrying as though, belonged to someone else for, her own body had already followed *Puṇḍarīka*. भारभूतम् burdensome. अप्रयोजनम्—purposeless. The body serves no purpose now. अकृतज्ञम् ungrateful since it failed to show any gratefulness towards its lord viz. *Puṇḍarīka*. Note the use of अलम् in अलं श्रूयताम् । अलम् "fully, completely, in detail".

P. 46. L. 19—P. 47. L. 18

ततश्च तथाभूते......तारागणमध्यमविशन् ।

Mahāśvetā continues her narration taking up the thread where she had left it before this small break. She bids *Taralikā* to arrange the pyre so that she would follow *Puṇḍarīka* in death. Just then an extraordinary divine vision swoops down from the Moon, picks up *Puṇḍarīka's* body and consoling *Mahāśvetā* with soothing words that they would meet again, he flies up into the sky.

Mahāsvetā is amazed at this incident and her confusion becomes worse confounded when the bewildered *Kapiñjala* disappears into the sky in pursuit of the visionary person.

. तथाभूते तस्मिन्नवस्थान्तरे—when things had happened thus in that strange condition. मरणैकनिश्चया—मरणे एव एकः निश्चयः यस्याः qualifies (अहम्) 'bent upon or determined to commit suicide'. तत्तद्बहु विलप्य— I bewailed in various ways. निष्ठुरहृदये—This sounds rather strange. Why should *Mahāsvetā* call तरलिका निष्ठुरहृदया (निष्ठुरं हृदयं यस्याः) 'hard-hearted'? *Taralikā* was surely not responsible for hastening the death of *Puṇḍarīka*. It was she herself that was responsible for the tragedy. Why should she, then abuse *Taralikā* who was, indeed, her friend in need? We can explain this on the ground that *Mahāsvetā* was beside herself with grief and she had no control over her speech. The expression निष्ठुरहृदये slipped from her mouth unconsciously and unmeaningly. Words, which one would not ordinarily use, escape from the mouth of persons smitten with severe grief. Cf. also the note on उन्मत्ते above. काष्ठान्याहृत्य......तेश्वरम्— Note that the custom of '*Satee*' was prevalent in the days of the author. आहृत्य ger. from हृ with आ 'to collect, to bring or get together' चिताम्—pyre, pile. The main sentence is—अत्रान्तरे झटिति......पुरुषः...... बाहुभ्यां......तमुपरतमुत्क्षिपन्......स्वरेण......अभिधाय सहैवानेन गगनतलमुदपतत्। अत्रान्तरे—just then. झटिति—suddenly. चन्द्रमण्डलविनिर्गतः This and the following words in the nominative sing. qualify पुरुषः. चन्द्रमण्डलात् निर्गतः 'coming out of the lunar orb.' केयूरकोटि......माकर्षन्—आकर्षन् fr. कृष् with आ to draw towards, "tucking". The object of आकर्षन् is अंशुकोत्तरीयम् (उत्तरीयं च तत् अंशुकं च) 'silken upper-garment'. The words in the acc. sing. are in apposition to उत्तरीयम्. केयूरकोटिलग्नम्—sticking to the edge of his armlet. अमृत०—अमृतस्य फेनपिण्डः तद्वत् पाण्डुरम्— white like a ball (पिण्ड) of ambrosial foam (फेन). पवनतरलम्—fluttering in the wind. As the person was descending in a hurry, his garment which was fluttering in the wind got stuck in the edge of his armlet and he was, therefore, setting it right i. e tucking it. In this description the author has created before us a fine perspective of the person descending hurriedly from the dome of the sky. उभयकर्णा०—उभयोः कर्णयोः आन्दोलिते (dangling) कुण्डले तयोः मणिप्रभा तया अनुरक्तं गण्डस्थलं यस्य—He had put jewelled ear-rings (कुण्डल) in both of his ears. As he was descending, they moved and his broad cheeks (गण्डस्थल) flashed with the (red) lustre of the gems in the ear-rings. स्थूलमुक्ताफल......दधानः— He wore, on his chest, a highly brilliant (अतितारं) garland of very big

pearls. The (big) pearls appeared like a cluster of stars and hence the हार was not of pearls but as it were of stars strung together. The stars and the pearls are white. स्थूलानि मुक्ताफलानि यत्र तस्य भावः तत्ता तया. धवल......ग्रन्थिः—धवलं यत् दुकूलं तस्य पल्लवेन प्रान्तदेशेन कल्पितः उष्णीषस्य ग्रन्थिः यस्य—The knot of his head-gear (उष्णीष) was made of the skirts (पल्लव) of a white silken garment. अलिकुल......मौलिः—अलिकुल-वत् नीलाः कुटिलाः कुन्तलाः तेषां निकरः तेन विकटः विपुलः मौलिः यस्य—His head was full of (विकट) clusters of curly (कुटिल) hair dark like a swarm of bees. Dark hair is supposed to be a sign of personal charm. The reading निचित for विकट also gives the same sense. उत्फुल्ल......पूरः—उत्फुल्ले कुमुदे ते एव कर्णाभरणे यस्य—his ear-ornaments were of full-blown (उत्फुल्ल) moon-lotuses. This is quite appropriate. It may be noted that कर्णपूर does not mean an ear-ring here: the ear-rings are already referred to above. They were not made of lotuses. कामिनी...... देशः—कामिन्याः कुचयोः याः कुङ्कुमपत्रलताः तत्समानाभिः रेखाभिः लाञ्छितः अंसदेशः यस्य. His broad shoulders were marked with wavy lines of saffron. These lines resembled the पत्रलताs with which lustful damsels mark their bosoms. कामिनी refers to damsels in general and not to his wife or wives as some understand. In that case the shoulders will not be marked with पत्रलताs. पत्रभङ्ग—लता-रेखा are all synonyms. They mean 'the lines or figures of painting on the body (particularly on the cheeks, breasts etc.) drawn with fragrant or coloured substances such as musk, saffron, sandal-juice, yellow pigment etc. by way of decoration'. Cf. "कस्तूरीवरपत्रभङ्गनिकरे मृष्टो न गडस्थले". कुमुदवत् धवलः देहः यस्य—Note again the reference to moon-lotuses. महाप्रमाणः—of extraordinary features. महापुरुष.—endowed with the charateristics of a great person. These लक्षणs are enumerated in the सामुद्रिकशास्त्र. They are said to be thirty-two. स्वच्छवारि......दिगन्तराणि—He bore a halo of radiance which was as pure as transparent water. He, therefore, seemed to be bathing the quarters. The स्वच्छवारि as well as the देहप्रभावितान are white. For देहप्रभावितान cf. the passage occurring in कन्यकावर्णन above. आमोदिना च......वानुलिम्पन्—The object of अनुलिम्पन् and आसिञ्चन् in the next clause is दिगन्तराणि (which is to be supplied from the preceding clause). Multiple sprays of nectar were dripping from his body. They were fragrant and being cool they as it were produced a shivering sensation. With their showers, he anointed the space as by a thick frost (तुषारपटल). The तुषारपटल is also cool and produces a chill. गोशीर्ष........वासिञ्चन्—He sprinkled the quarters, as though, with a mass of excellent sandal-paste (गोशीर्षचन्दन).

ऐरावत......मुत्क्षिपन्—With his hands he lifted up the dead (*Puṇḍarīka*). The words in the instr. dual qualify बाहुभ्याम् ऐरावतस्य करवत् पीवराभ्याम्—as massive as the trunk of Airāvata. ऐरावत—इरा आपः तद्वान् इरावान् समुद्रः तस्मात् उत्पन्नः. This is the name of Indra's elephant. The arms were fair like the trunk of this elephant. मृणाल०—मृणालवत् धवलाः अङ्गुल्यः ययोः ; शीतलः स्पर्शः ययोः ; तमुपरतम्—This refers to *Puṇḍarīka*. दुन्दुभिगम्भीरेण स्वरेण—This is to be construed with अभिधाय—with a voice as deep as the (sound of) a drum "वत्से महाश्वेते......समागमः "These are the words of assurance, which, as she had remarked above, became the प्राणधारणकारणलव. पितेव— like (an earnest) father. अहं तु......मपृच्छम्—At this strange incident *Mahāśvetā* experienced a mixed feeling. She was horrified, amazed and filled with curiosity. The effect of all this was that she looked up and requested *Kapiñjala* to explain the strange phenomenon. But another mystery was in store for her since *Kapiñjala* without even caring to satisfy her curiosity, flew up into the sky, abusing the mysterious person for depriving him of his dearest friend and disappeared into the firmament pursuing him leaving *Mahāśvetā* and *Taralikā* utterly dumb-founded. ससंभ्रमम्—संभ्रमेण सहितं यथा स्यात्तथा—This is to be connected with उदतिष्ठत् ; उन्मुखः उद्गतं मुखं यस्य, संजातः कोपः यस्मिन्. He was much exasperated. उत्तरीयवल्कलेन (आत्मनः) परिकरं सावेगं बध्नन्—He, in great haste, girt up his loins with his upper bark-garment. One about to jump or perform a certain thing, girds up his loins. उत्पतन्तम्—refers to the divine person. पश्यन्त्या एव......मविशन्—while *Mahāśvetā* was looking on, all of them vanished entering the stars.

P. 47 L–19–P. 48. L–22

मम तु तेन.........क्षपां क्षपितवती ।

Mahāśvetā is paralysed with the happenings. She inquires of *Taralikā* what it meant. The poor girl, fearing that her mistress' heart might break, tries to console her stressing the assurance offered by the person who flew up and implores her not to prepare for death and to take a chance. *Mahāśvetā*, thereupon, desists from committing suicide and spends the whole night there on the ground in the company of *Taralikā*, bitterly weeping over the loss of *Puṇḍarika*. Here the reader cannot fail to notice the oratorical powers of the author.

द्वितीयेनेव......कपिञ्जलगमनेन—*Mahāśvetā* looked upon the sudden disappearance of *Kapiñjala*, the dearest friend of *Puṇḍrīka*, as the 2nd

death of her प्रियतम viz. her lord *Puṇḍarīka*. प्रियतम evidently refers to *Puṇḍarika* and not to *Kapiñjala* although the latter was प्रियतम to her. If we take प्रियतम as referring to *Kapiñjala*, the force of द्वितीयेनेव is totally lost. द्विगुणीकृतः शोकः यस्याः; सुतरामदी......हृदय—her heart broke all the more. किंकर्तव्यतामूढा—Being utterly at (my) wits' end. तदवलोक्य —तत् refers to the mysterious phenomenon. स्त्रीस्वभाव-कातरा—स्त्रीस्वभावेन कातरा. Women are timid by their very nature. शोकाभि......भिभूता—*Taralikā* was overpowered by fear (at the sight of the phantom as she believed it to be) that eclipsed or set at naught her grief. वेपमाना अङ्गयष्टिः यस्याः—her slender frame began to shake as a result of the fright that possessed her then. वराकी—poor, miserable, wretched, unhappy. This expression is often used to show pity. "यत्किमुज्जिहानजीवितां वराकीं नानुकम्पसे" Mal X. विषण्णहृदया—The cause of this is 'मम मरणशङ्कया—she apprehended that her mistress might give up her life and hence she was much dejected. She now advances one and all arguments in order to dissuade her mistress from committing a rash act viz., suicide प्रायेण चैवंविधाः दिव्याः स्वप्नेऽप्यविसंवादिन्यो भवन्त्याकृतयः—Such divine personages generally are not inconsistent even in dreams. What then in actual life? She could not therefore see any reason to disbelieve in what he said. निर्दयाक्रन्दजर्जरस्वरक्षयक्षामेण--with the voice parched and *failing* on account of merciless crying.

P. 48 L. 23—P. 50. L. 3.

प्रत्युषसि......प्ररोदीत्।

Mahāśveta gets up early next morning, collects *Puṇḍarīka's* belongings and disgusted with the world, prepares to lead a perfectly restrained life, practises penance and worships *Siva*. Her parents, getting the news of their daughter, try to take her home unsuccessfully, implore her to desist from the adventure. In the end they return home. Since that day, she has been practising a rigorous course of penance but her heart is full of love for *Puṇḍarīka*. She condemns herself and brings her story to a close and weeps bitterly.

प्रत्युषसि—in the early morning. Note the use of words बुद्ध्वा, ज्ञात्वा, निरूप्य etc.—all having the same meaning. Her father and mother went there to persuade her to go home but she was very adamant about her resolution. They, therefore, went back disappointed. गृहानयासीत्—Note the use of the plural (गृहान्), साहमेवंविधा etc. Note how very harsh words are used by *Mahāśvetā* in condemning herself

and her cruel fate. निरवलम्बना—without any support. कृतब्राह्मणवधमहापातकया—who had done as great a sin as killing a Brahmin. This was considered to be one of the 'Great Sins' (महापातकs). शशिनमिव शरन्मेघशकलेन—like the autumnal moon by a portion of a cloud. Autumnal moon which is compared *Mahāśvetā's* face, is very bright. The garment is parallel to the portion of cloud (मेघशकल).

P. 50 L. 4–P. 51 L. 17

चन्द्रापीडस्तु.........विधृतजीविताः ।

Chandrāpīḍā filled with sympathy, affection and regard for her, consoles her saying that she is doing a great deed in practising penance and not weeping uselessly. He condemns the system of अनुमरण on various grounds, cites examples where women survived their husband.

प्रथममेव—The idea is that *Chandrāpīḍā* had already developed some regard and affection for her. But this incident increased his regard for her all the more. त्वया तु कर्मणैव etc.—The idea is that ordinary persons show their bereavement by fruitlessly shedding tears as they are not capable of doing something befitting the dead. But *Mahāśvetā* was not an ordinary woman. Besides she was doing something that was not only futile. Why then should she shed tears? सुनासीर = Indra—the king of Gods. यदेतदनुमरणं नाम तदतिनिष्फलम् —This method of dying after a person is certainly futile. For even by the other person's death the dead person is not at all likely to regain life. मोहविलसितं an action done under the influence of infatuation रभसाचरित—rash (रभसा) action. In this paragraph the idea of committing suicide on the death of our dear one has been completely refuted. *Bāṇā's* curious method of stating the same idea in several ways is prominently noticeable in this paragraph. अन्यामेव—A person thus committing suicide does not certainly meet the departed one but in fact has to lead a miserable 'after-life'. On the other hand waiting for the happy day of re-union is wiser. To emphasise this point *Bāṇa* enumerates a list of legendary women who were thus re-united with their husbands. Firstly Rati who was reunited with her husband Madana who was burnt to ashes by Lord *Śiva*. सकलाबलाजनहृदयहारिणि—who attracted the hearts of all the women. Secondly *Vārṣṇeyī* सावज्ञविजित etc. अवज्ञया सहितं (with contempt) विजितं यत् सकलं राजकं तस्य मौलौ यानि कुसुमानि तैः वासितं (scented) अशेषं पादपीठं (foot stool) यस्य. This indicates the king's greatness. किंदममुनिशाप etc.—For detailed mythological references *vide* Appendix IV. शापानलेन्धनतां—a fuel to the fire

of curse. बालशशिनीव नयनानन्दहेतौ—who was delightful to the eye like the young moon. पञ्चत्वं गम् = to die i. e. to be mixed with the five elements, पृथ्वी, अप्, तेजस, वायु and आकाश from which the human body is fashioned (पञ्चमहाभूतशरीर). भ्रातृशतोत्सङ्गलालितां—fondled on the laps of hundred brothers. *Dhṛtarāṣṭra* had a hundred sons दुर्योधन, दुःशासन etc. अकृतप्राणपरित्यागां—that did not give up her life. For these mythological references the student should go through Appendix IV carefully.

P. 51 L-18-P. 52 L. 23.

प्रोन्मुच्येतापि.........मुखीमकारयत् ।

Chandrāpīḍa further argues: why not take a chance, assured as you are. He quotes examples from history where persons were revived. Feeling hopeful of *Puṇḍarīka's* revival, he bids her rely on the all powerful Destiny. He, in the end, requests her not to condemn herself and offers water to clean her face.

भगवत्या etc—All these instances clearly point to the wisdom in continuing to live. But there is another argument besides. And that is the promise given to *Mahāśvetā* by the *Divya Puruṣa*. गिरि वैतथ्यमास्पदं कुर्यात्—How can one regard his word as false? What kind of union can there be while he is dead? Therefore it is clear that in promising re-union the *Divya Puruṣa* had in view the idea of bringing *Puṇḍarīka* back to life. The prowess of these personages is great. By way of illustration the author now quotes some mythological accounts. For these *vide* Appendix IV. आशीविषविलुप्तजीविता—whose life was put an end to by (the poison of) serpent. स्वायुषोर्धेन—by half of his life शरापहृतप्राणं—whose life was snatched away by arrows अश्वत्थामास्त्रपावकपरिप्लुष्ट—अश्वथाम्नः अस्त्रमेव पावकः (fire) तस्मिन् परिप्लुष्टं (baked), उत्तराप्रलापोपजनितकृपः—उत्तरायाः प्रलापैः उपजनिता कृपा यस्मिन्. बलवती च नियतिः—Fate is indeed powerful. अतिपिशुनानि—extremely cruel. प्रक्षालितमुखीमकारयत्—made her wash her face. *Taralikā's* and *Chandrāpīḍa's* advice to *Mahāśvetā* who was inclined towards committing suicide is an excellent specimen of *Bāṇa's* power of argument, his inexhaustible stock of mythological allusions and the confident manner in which he tries to convince the reader.

Appendix I

ततः प्रातः कृतावश्यकार्यः स सचिवैः सह ।
नरवाहनदत्तः स्वमुद्यानं विहरन्ययौ ॥ १ ॥
तत्रस्थश्च प्रभापुञ्जमादौ व्योम्नोप्यनन्तरम् ।
ततो विद्याधरीर्बह्वीरवतीर्णा ददर्श सः ॥
तासां मध्ये च दीप्तानां ददर्शैकां स कन्यकाम् ।
ताराणामिव शीतांशुलेखां लोचनहारिणीम् ॥
विकसत्पद्मवदनां लोललोचनषट्पदाम् ।
सलीलहंसगमनां वहदुत्पलसौरभाम् ॥
तरङ्गहारित्रिवलीलतालंकृतमध्यमाम् ।
साक्षादिव स्मरोद्यानवापीशोभाधिदेवताम् ॥
स्मरसंजीवनीं तां च दृष्ट्वा सोत्कलिकामतः ।
चान्द्रीं मूर्तिमिवाम्भोधिश्चक्षुभे स नृपात्मजः ॥
अहो सुन्दरनिर्माणवैचित्री काप्यसौ विधेः ।
इति शंसन्स सचिवैः सहितस्तामुपाययौ ॥
तिर्यक्प्रेमार्द्रया दृष्ट्या पश्यन्तीं तां स[1] च क्रमात् ।
पप्रच्छ का त्वं कल्याणि किमिहागमनं च ते ॥
तच्छ्रुत्वा साब्रवीत्कन्या शृणुतैतद्वदामि वः ।
अस्ति काञ्चनशृङ्गाख्यं पुरं हैमं हिमाचले ॥
तत्रास्ति नाम्ना स्फटिकयशा विद्याधरेश्वरः ।
धार्मिकः कृपणानाथशरणागतवत्सलः ॥
तस्य हेमप्रभादेव्यां जातां गौरीवरोद्भवाम् ।
मां शक्तियशसं नाम जानीहि तनयामिमाम् ॥
पितुः प्राणप्रिया साहं पञ्चभ्रातृकनीयसी ।
अतोषयं त[2]दादेशाद्व्रतैस्तोत्रैश्च पार्वतीम् ॥
तुष्टा सा सकला विद्या दत्वा मामेवमादिशत् ।
पितुर्दशगुणं पुत्रि भाविविद्याबलं तव ॥
नरवाहनदत्तश्च भर्ता तव भविष्यति ।
वत्सराजसुतो भाविचक्रवर्ती द्युचारिणाम् ॥

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१ च स.   २ तथादेशात्;

इत्युक्त्वा शर्वपत्नी मे तिरोभूत्तत्प्रसादतः ।
लब्धविद्याबला चाहं संप्राप्ता यौवनं क्रमात् ॥
अद्यादिशच्च सा रात्रौ देवी मां दत्तदर्शना ।
प्रातः पुत्रि त्वया गत्वा द्रष्टव्यः स निजः पतिः ॥
आगन्तव्यमिहैवार्यं मासेन हि पिता तव ।
चित्तस्थितैतत्संकल्पो विवाहं संविधास्यति ॥
इत्यादिश्य तिरोभूत्सा देवी याता च यामिनी ।
ततोहमार्यपुत्रैषा त्वामिह द्रष्टुमागता ॥
तत्संप्रति व्रजामीति गदित्वा सस्खीजना ।
उत्पत्य खं शक्तियशाः सा जगाम पुरं पितुः ॥
नरवाहनदत्तस्तु तद्विवाहोत्सुकस्ततः ।
विवेशाभ्यन्तरं विघ्नः पश्यन्मासं युगोपमम् ॥
तत्र दृष्ट्वा विमनसं स च तं गोमुखोब्रवीत् ।
शृणु देव कथामेकां तवाख्यामि विनोदिनीम् ॥
बभूव काञ्चनपुरीत्याख्या नगरी पुरा ।
तस्यां च सुमना नाम महानासीन्महीपतिः ॥
आक्रान्तदुर्गकान्तारभूमिना येन चक्रिरे ।
चित्रं विराजमानेन तादृशा अपि शत्रवः ॥
तमेकदास्थानगतं प्रतीहारो व्यजिज्ञपत् ।
देव मुक्तालता नाम निषादाधिपकन्यका ॥
पञ्जरे स्थितमादाय शुकं द्वारि बहिः स्थिता ।
वीरप्रभेणानुगता भ्रात्रा देवं दिदृक्षते ॥
प्रविशत्विति राज्ञोक्ते प्रतीहारनिदेशतः ।
भिल्लकन्या नृपास्थानप्राङ्गणं प्रविवेश सा ॥
न मानुषीयं दिव्यस्त्री कापि नूनमसाविति ।
सर्वेप्यचिन्तयंस्तत्र दृष्ट्वा तद्रूपमद्भुतम् ॥
सा च प्रणम्य राजानमेवं व्यज्ञापयत्तदा ।
देवायं शास्त्रगञ्जाख्यश्चतुर्वेदधरः शुकः ॥
कविः कृत्स्नासु विद्यासु कलासु च विचक्षणः ।
मयेश्वरोपयोगित्वादिहानीतोद्य गृह्यताम् ॥

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१ अर्यं; २ गदिता सा सखीजना

इत्यर्पितस्तदादाय प्रतीहारेण कौतुकात् ।
नीतोग्रे नृपतेरेतं शुकः श्लोकं पपाठ सः ॥
राजन्युक्तमिदं सदैव यदयं देवस्य संधुक्षते ।
धूमश्याममुखो द्विषद्विहरणीनिःश्वासवातोद्गमैः ॥
एतत्त्वद्भुतमेव यत्परिभैवाद्बाष्पाम्बुपूरप्लवै–
रासां प्रज्वलतीह दिक्षु दशसु प्राज्यः प्रतापानलः ॥
एवं वदित्वा ध्यायंश्च शुकोवादीत्पुनश्च सः ।
किं प्रमेयं कुतः शास्त्राद् ब्रवीम्यादिश्यतामिति ॥
ततोऽतिविस्मिते राज्ञि मन्त्री तस्याब्रवीदिदम् ।
शङ्के शापाच्छुकीभूतः पूर्वर्षिः कोऽप्ययं प्रभो ॥
जातिस्मरो धर्मवशात्पुराधीतं स्मरत्यतः ।
इत्युक्ते मन्त्रिणा राजा स शुकं पृच्छति स्म तम् ॥
कौतुकं भद्र मे ब्रूहि स्ववृतान्तं क्व जन्म ते ।
शुकत्वे शास्त्रविज्ञानं कुतः को वा भवानिति ॥
ततः स बाष्पमुत्सृज्य वदति स्म शुकः शनैः ।
अवाच्यमपि देवैतच्छृणु वच्मि त्वदाज्ञया ॥
हिमवन्निकटे राजन्नस्त्येको रोहिणीतरुः ।
आम्नाय इव दिग्व्यापिभूरिशाखाश्रितद्विजः ॥
तस्मिन्नेकः समं शुक्या शुकस्तस्थौ कृतालयः ।
तस्मादेकोहमुत्पन्नस्तस्यां दुष्कर्मयोगतः ॥
जातस्यैव च मे माता शुकी सा पञ्चतां गता ।
तातस्तु वृद्धः पक्षान्तैः क्षिप्त्वा वर्धयति स्म माम् ॥
निकटस्थशुकानीतभुक्तशेषफलानि च ।
अश्नन्मह्यं च वितरन्नथ तत्रास्त मत्पिता ॥
एकदा तत्र तूर्योरुध्मातगोशृङ्गनादिनी ।
आखेटकाय तत्रागाद्भिल्लसेना भयङ्करी ॥
विस्रस्तकृष्णशाराक्षी धूलिव्यालुलितांशुका ।
संभ्रमाद्वेल्लचमरीवालौघकवैरीभरा ॥
विद्रुतव्याकुलेवाभूत्सहसा सा महाटवी ।
पुलिन्दवृन्दे विविधप्राणिघाताय धावति ॥

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१ परिभवत्. २ पक्षान्ताः; ३ चमरी.

कृतान्तक्रीडितं कृत्वा दिनमाखेटभूमिषु ।
अगाच्छच्छबरसैन्यं तदात्तैः पिशितभारकैः ॥
एकस्तु वृद्धशबरस्तत्रानासादितामिषः[1] ।
अद्राक्षीत्स तरुं सायं क्षुधितस्तमुपागतः[2] ॥
आरुह्य च स तत्राशु शुकानन्यांश्च पक्षिणः ।
आकृष्याकृष्य नीडेभ्यो हत्वा हत्वा भुवि व्यधात् ॥
तथायान्तं च निकटं यमकिङ्करसंनिभम् ।
तं दृष्ट्वाहं भयाल्लीनः शनैः पक्षान्तरे पितुः ॥
तावच्चास्मत्कुलायं स प्राप्याकृष्यैव पातकी ।
तातं मे पीडितग्रीवं हत्वा तरुतलेऽक्षिपत् ॥
अहं च तातेन समं पतित्वा तस्य पक्षतेः ।
निर्गत्य तृणपर्यान्तः सभयः प्राविशं शनैः ॥
अथावतीर्य भिल्लोसावग्नौ भृष्टानभक्षयत् ।
शुकानन्यान्समादाय पापः पल्लीं निजामगात् ॥
ततः शान्तभयो दुःखदीर्घां नीत्वा निशामहम् ।
प्रातर्भूयिष्ठमुदिते जगच्चक्षुषि भास्वति[3] ॥
अगच्छं पक्षसंरुद्धवसुधः[4] प्रस्खलन्मुहुः ।
तृषार्तः पद्मसरसस्तीरमासन्नवर्तिनः ॥
तत्रापश्यं कृतस्नानमहं तत्सैकतस्थितम् ।
मुनिं मरीचिनामानं पूर्वपुण्यमिवात्मनः ॥
स मां दृष्ट्वा समाश्वास्य मुखक्षिप्तोदबिन्दुभिः ।
कृत्वा पत्रपुटेनैषीदाश्रमं कृपया मुनिः ॥
तत्र दृष्ट्वा कुलपतिर्मां पौलस्त्यः किलाहसत् ।
तेनान्यमुनिभिः पृष्टो दिव्यदृष्टिरुवाच सः ॥
इमं शापशुकं दृष्ट्वा दुःखेन हसितं[5] मया ।
वक्ष्यामि चैतत्संबद्धां कथां वो विहिताह्निकः ॥
जातिं यच्छ्रवणादेष प्राग्वृत्तं च स्मरिष्यति ।
इत्युक्त्वा स पुलस्त्यर्षिराह्निकायोत्थितोऽभवत् ॥
कृताह्निकश्च स मुनिः पुनरभ्यर्थितोऽत्र सः ।
मत्संबद्धां कथामेतां महामुनिरवर्णयत् ॥

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१ अनासिषतावरः; २ उपागतं; ३ भास्करे; ४ पक्षसंरुद्धो वसुधां; ५ सहितं.

आसीज्ज्योतिष्प्रभो नाम राजा रत्नाकरे पुरे ।
आरत्नाकरमुर्वीं यः शशासोर्जितशासनः ॥
तस्य तीव्रतपस्तुष्टगौरीपतिवरोद्भवः ।
हर्षवत्यभिधानायां पुत्रो देव्यामजायत ॥
स्वप्ने मुखप्रविष्टं यत्सोमं देवी ददर्श सा ।
तेन सोमप्रभं नाम तं चक्रे स सुतं नृपः ॥
ववृधे च स तन्वानः प्रजानां नयनोत्सवम् ।
राजपुत्रोऽमृतमयो गुणैः सोमप्रभः क्रमात् ॥
दृष्ट्वा भरक्षमं शूरं युवानं प्रकृतिप्रियम् ।
यौवराज्येऽभिषिञ्चत्तं प्रीतो ज्योतिष्प्रभः पिता ॥
प्रभाकराभिधानस्य तनयं निजमन्त्रिणः ।
ददौ प्रियकरं नाम मन्त्रित्वे चास्य सद्गुणम् ॥
तत्कालमम्बरादश्वं दिव्यमादाय मातलिः ।
अवतीर्णस्तमभ्येत्य सोमप्रभमभाषत ॥
विद्याधरः सखा शक्रस्यावतीर्णो भवानिह ।
तेन चाशुश्रवा नाम शक्रेणोच्चैःश्रवःसुतः ॥
पूर्वस्नेहेन ते राजन् प्रहितस्तुरगोत्तमः ।
अत्राधिरूढः शत्रूणामजेयस्त्वं भविष्यति ॥
इत्युक्त्वा वाजिरत्नं तं दत्त्वा सोमप्रभाय सः ।
आत्तपूजः खमुत्पत्य ययौ वासवसारथिः ॥
ततो नीत्वैव दिवसं तमुत्सवमनोरमम् ।
सोमप्रभस्तमन्येद्युरुवाच पितरं नृपम् ॥
तात न क्षत्रियस्यैष धर्मो यदजिगीषुता ।
तदाज्ञां देहि मे यावद्दिग्जयाय व्रजाम्यहम् ॥
तच्छ्रुत्वा स पिता तुष्टस्तथेति प्रत्यभाषत ।
चक्रे ज्योतिष्प्रभस्तस्य यात्रासंविदमेव च ॥
ततः प्रणम्य पितरं दिग्जयाय बलैः सह ।
प्रायाच्छक्रहयारूढः शुभे सोमप्रभोऽहनि ॥
जिगाय सोऽश्वरत्नेन तेन दिक्षु महीपतीन् ।
आजहार च रत्नानि तेभ्यो दुर्वारविक्रमः ॥

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१ मन्वानः.

नमितं स्वधनुस्तेन विद्विषां च शिरः समम् ।
उन्नतिं तद्धनुः प्राप न तु तद्विषतां शिरः ॥
आगच्छत्कृतकार्योऽथ हिमाद्रिनिकटे पथि ।
संनिविष्टबलश्चक्रे मृगयां स वनान्तरे ॥
दैवात्सुरत्नखचितं तत्र पश्यत्स किंनरम् ।
अभ्यधावच्च तं प्राप्तुं तेन शक्रेण वाजिना ॥
स किन्नरो गिरिगुहां प्रविश्यादर्शनं ययौ ।
सोमप्रभस्तु तेनाश्वेनातिदूरमनीयत ॥
तावत्प्रकीर्य काष्ठासु प्रकाशं तिग्मतेजसि ।
प्राप्ते प्रतीचिककुभं संध्यासंगमकारिणीम् ॥
श्रान्तः कथंचिदावृत्य स ददर्श महत्सरः ।
तत्तीरे तां निशां नेतुं शाक्रादश्वादवातरत् ॥
दत्त्वा तृणोदकं तस्मै आहृताम्बुफलोदकः ।
विश्रान्तश्चैकतोऽकस्मादश्रृणोद्गीतनिःस्वनम् ॥
गत्वा तदनुसारेण कौतुकान्नातिदूरतः ।
सोऽपश्यच्छिवलिङ्गाग्रे गायन्तीं दिव्यकन्यकाम् ॥
केऽयमद्भुतरूपा स्यादिति तां च सविस्मयम् ।
साप्युदाराकृतिं दृष्ट्वा कृतातिथ्यमवोचत ॥
कस्त्वं कथमिमां भूमिमेकः प्राप्तोसि दुर्गमाम् ।
एतच्छ्रुत्वा स्ववृत्तांतमुक्त्वा पप्रच्छ सोपि ताम् ॥
त्वं मे कथय कासि त्वं वनेस्मिन्का च ते स्थितिः
इति तं पृष्टवन्तं च दिव्यकन्या जगाद सा ॥
कौतुकं चेन्महाभाग तद्वच्मि श्रुणु मत्कथाम् ।
इत्युक्त्वा सा लसद्बाष्पपूरा वक्तुं प्रचक्रमे ॥
अस्तीह काञ्चनाभाख्यं हिमाद्रेः कटके पुरम् ।
पद्मकूटाभिधानोऽस्ति तत्र विद्याधरेश्वरः ॥
तस्य हेमप्रभादेव्यां राज्ञः पुत्राधिकप्रियाम् ।
मनोरथप्रभां नाम विद्धि मां तनयामिमाम् ॥
साहं विद्याप्रभावेण सखीभिः सममाश्रमम् ।
द्वीपानि कुलशैलांश्च वनान्युपवनानि च ॥
क्रीडित्वा प्रत्यहं चैवमाहारसमये पितुः ।
आगच्छामि स्वभवनं वासरप्रहरैस्त्रिभिः ॥

एकादाहमिह प्राप्ता विहरन्ती सरस्तटे ।
मुनिपुत्रकमद्राक्षं सवयस्यमिह स्थितम् ॥
तद्रूपशोभयाकृष्टा दूतेवाहं तमभ्यधाम् ।
सोऽपि साकूतया दृष्ट्यैवाकरोत्स्वागतं मम ॥
ततो ममोपविष्टायाः सखी ज्ञौंतोभयाशया ।
कस्त्वं ब्रूहि महाभागेत्यपृच्छत्तद्वयस्यकम् ॥
स चाब्रवीत्तद्वयस्यो नौंतिदूरादितः सखी ।
निवसत्याश्रमपदे मुनिर्दीधितिमानिति ॥
स ब्रह्मचारी सरसि स्नातुमत्र कदाचन ।
आगतो ददृशे देव्या तत्कालागतया श्रिया ॥
सा तं शरीरेणाप्राप्यं प्रशान्तं मनसैव यत् ।
सकामा चकमे तेन पुत्रं संप्राप मानसम् ॥
त्वद्दर्शनान्ममोत्पन्नः पुत्रोयं प्रतिगृह्यताम् ।
इति नीत्यैव तज्जातं सा दीधितिमतः सुतम् ॥
बालकं मुनये तस्मै समर्प्य श्रीस्तिरोदधे ।
सोप्यनायासलब्धं तं पुत्रं हृष्टोऽग्रहीन्मुनिः ॥
रश्मिमानिति नाम्ना च कृत्वा संवर्ध्य च क्रमात् ।
उपनीय समं विद्याः सर्वाः स्नेहादशिक्षयत् ॥
तं रश्मिमन्तं जानीतमेतं मुनिकुमारकम् ।
श्रिया जातं मया साकं विहरन्तमिहागतम् ॥
इत्युक्ते तद्वयस्येन पृष्टा तेनापि मत्सखी ।
सा सनामान्वयं सर्वं मदुक्तं तदवर्णयत् ॥
ततोऽन्योन्यान्वयज्ञानान्नितरामनुरागिणौ ।
मुनिपुत्रः स चाहं च यावत्तत्र स्थितावुभौ ॥
तावदेत्य द्वितीया मां स्वगृहादवदत्सखी ।
उत्तिष्ठाहारभूमौ त्वां पिता मुग्धे प्रतीक्षते ॥
तच्छ्रुत्वा शीघ्रमेष्यामीत्युक्त्वावस्थाप्य चास्मि तम् ।
मुनिपुत्रं गताभूवं भीत्याहं पितुरन्तिकम् ॥
तत्र किंचित्कृताहारां यावच्चाहं विनिर्गता ।
तावदौंद्या सखी सा मामागत्य स्वैरमब्रवीत् ॥

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१ ज्ञातोभयाश्रया; २ नातिदूर इतः. ३ अन्या;

आगतो मुनिपुत्रस्य तस्येह स सखा सखि ।
स्थितश्च प्राङ्गणद्वारि सत्वरश्च समावदत् ॥
मनोरथप्रभापार्श्वमहं रश्मिमताधुना ।
प्रेषितो व्योमगमनीं विद्यां दत्त्वैव पैतृकीम् ॥
प्राणेश्वरीं विना तां हि मदनेन स दारुणाम् ।
दशां नीतो न शक्नोति प्राणान्धारयितुं क्षणम् ॥
तच्छ्रुत्वैवास्मि निर्गत्य तेन युक्ताग्रयायिना ।
मुनिपुत्रकमित्रेण सख्या चाहमिहागता ॥
प्राप्ता च तमिहाद्राक्षं मुनिपुत्रं विना मया ।
चन्द्रोद्गमेनैवं समं वृत्तप्राप्तोङ्गमे प्रियम् ॥
ततोऽहं तद्वियोगार्ता निन्दन्ती तनुमात्मनः ।
प्रवेष्टुमैच्छमनलं गृहीत्वा तत्कलेवरम् ॥
तावद्दिवोवतीर्यैव तेजःपुंजाकृतिः पुमान् ।
आदाय तच्छरीरं तदुत्पत्य गगनं गतः ॥
अथाहं केवलैवाग्नौ पतितुं यावदुद्यता ।
तावदुच्चरति स्मैवं गगनादिह भारती ॥
मनोरथप्रभे मैवं कृथा भूयो भविष्यति ।
एतेन मुनिपुत्रेण तव कालेन संगमः ॥
एतच्छ्रुत्वा परावृत्य मरणात्तत्प्रतीक्षिणी ।
स्थितास्मीहैव बद्धाशा शंकरार्चनतत्परा ॥
मुनिपुत्रसुहृत्सोऽपि गतो मे क्वाप्यदर्शनम् ।
इति तां वादिनीं विद्याधरीं सोमप्रभोऽभ्यधात् ॥
स्थितास्येकाकिनी तर्हि कथं सापि सखी क्व ते ।
एतच्छ्रुत्वा तमाह स्म सा विद्याधरकन्यका ॥
सिंहविक्रम इत्यस्ति नाम्ना विद्याधरेश्वरः ।
तस्यानन्यसमा चास्ति तनया मकरन्दिका ॥
सा मे सखी प्राणसमा कन्या मद्दुःखदुःखिता ।
तया सखी प्रेषिताभूद्वार्तां ज्ञातुमिहाद्य मे ॥
ततो मयापि तत्सख्या समं सा प्रहिता निजा ।
सखी तदन्तिकं तेन स्थितास्म्येकैव संप्रति ॥

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१ उदयेन; २ स्वैरं.

एवं वदन्ती गगनादवतीर्णां तदैव ताम् ।
स्वसखीं दर्शयामास तस्मै सोमप्रभाय सा ॥
तामथोक्तसखीवर्त्ता पर्णशय्यामकारयत् ।
सोमप्रभस्य तद्वाहस्यापि वासमदापयत् ॥
ततो नीत्वा निशां सर्वे तत्र ते प्रातरुत्थिताः ।
व्योमावतीर्णं ददृशुर्विद्याधरमुपागतम् ॥
स च विद्याधरो देवजयो नाम कृताननतिः ।
मनोरथप्रभामेवमुपविश्य जगाद ताम् ॥
मनोरथप्रभे राजा वक्ति त्वां सिंहविक्रमः ।
यावत्तव न निष्पन्नो वरस्तावन्न मत्सुता ॥
विवाहमिच्छति स्नेहात्त्वत्सखी मकरन्दिका ।
तदेतां बोधयागत्य येनोद्वाहे प्रवर्तते ॥
एतच्छ्रुत्वा सखीस्नेहात्तां विद्याधरकन्यकाम् ।
गन्तुं प्रवृत्तां वक्ति स्म राजा सोमप्रभोथ सः ॥
द्रष्टुं वैद्याधरं लोकमनघे कौतुकं मम ।
तत्तत्र नय मामश्वो दत्तावासोऽत्र तिष्ठतु ॥
तच्छ्रुत्वा सा तथेत्युक्त्वा व्योम्नः सद्यः सखीयुता ।
तेन देवजयोत्सङ्गारोपितेन समं ययौ ॥
प्राप्ता तत्र कृतातिथ्या मकरन्दिकया तथा ।
दृष्ट्वा सोमप्रभं कोऽयमिति स्वैरमपृच्छत ॥
तयोक्ततदुदन्ता च ततः सा मकरन्दिका ।
सोमप्रभेण तेनाभूत्सद्योपहृतलोचना ॥
सोऽपि तां मनसा प्राप्य लक्ष्मीं रूपवतीमिव ।
स तु कः सुकृती योस्या वरः स्यादित्यचिंतयत् ॥
ततः स्वैरकथालापे तामाह मकरन्दिका ।
मनोरथप्रभा चण्डि कस्मान्नोद्वाहमिच्छसि ॥
तच्छ्रुत्वा साप्यवोचतां त्वयाङ्गीकृते वरे ।
कथं विवाहमिच्छेयं त्वं शरीराधिका हि मे ॥
एवं तथा सप्रणयं मकरन्दिकयोदिते ।
मनोरथप्रभावादीद्वृतो मुग्धे मया वरः ॥

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१ घासो; २ द्रष्टुं; ३ अपृच्छयत्.

तत्सङ्गमप्रतीक्षा हि तिष्ठाम्युत्युदिते तया ।
करोमि तर्हि त्वद्वाक्यमित्याह मकरन्दिका ॥
मनोरथप्रभा साथ ज्ञातचित्ता जगाद ताम् ।
सखि सोमप्रभः पृथ्वीं भ्रान्त्वा प्राप्तोतिथिस्तव ॥
तदस्यातिथिसत्कारः कर्तव्यः सुन्दरि त्वया ।
इत्याकर्ण्यैव जगदे मकरन्दिकया तया ॥
आशरीरान्मया सर्वमिदमेतस्य सांप्रतम् ।
अर्घपात्रीकृतं कामं स्वीकरोतु यदीच्छति ॥
एवं तयोक्ते तत्प्रीतिं क्रमादावेद्य तत्पितुः ।
मनोरथप्रभा चक्रे तयोरुद्वाहनिश्चयम् ॥
ततः सोमप्रभो लब्धधृतिस्तुष्टो जगाद ताम् ।
तदाश्रममहं यामि सांप्रतं तत्र जातु मे ॥
चिन्वानं पदवीं सैन्यमागच्छेन्मन्त्र्यधिष्ठितम् ।
मामप्राप्याहिताशङ्कि तच्च गच्छेत्पराङ्मुखम् ॥
तद्गत्वा सैन्यवृत्तान्तं बुद्ध्वागत्य ततस्ततः ।
निश्चित्य परिणेष्यामि शुभेऽह्नि मकरन्दिकाम् ॥
तच्छ्रुत्वा सा तथेत्येतमनैषीन्निजमाश्रमम् ।
मनोरथप्रभा देवजयाङ्कारोपितं पुनः ॥
तावत्प्रियङ्करो मन्त्री तस्य सोमप्रभस्य सः ।
विचिन्वानश्च पदवीं तत्रैवागात्ससैनिकः ॥
मिलिताय ततस्तस्मै प्रहृष्टो निजमन्त्रिणे ।
सोमप्रभः स्ववृत्तान्तं यावत्सर्वं च शंसति ॥
तावत्तस्याययौ दूतः शीघ्रमागम्यतामिति ।
लेखे लिखित्वा संदेशमादाय पितुरन्तिकात् ॥
तेन सैन्यं समादाय सचिवानुमतेन सः ।
पित्राज्ञामनतिक्रामञ्जगाम नगरं निजम् ॥
तातं दृष्ट्वाहमेष्यामि नचिरादित्युवाच च ।
मनोरथप्रभां तां स तं च देवजयं व्रजन् ॥
सोऽथ देवजयो गत्वा तत्सर्वं मकरन्दिकाम् ।
तथैवाबोधयत्तेन जज्ञे सा विरहातुरा ॥

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१ एवं.

नोद्याने सा रतिं लेभे न गीते न सखीजने ।
शुकानामपि शुश्राव न विनोदवतीर्गिरः ॥
नाहारमपि सा भेजे का कथा मण्डनादिके ।
प्रयत्नैर्बोध्यमानापि पितृभ्यां नागृहीद्धृतिम् ॥
उत्सृज्य बिसिनीपत्रशयनं चाचिरेण सा ।
उन्मादिनीव बभ्राम पित्रोरुद्वेगवाहिनी ॥
यदा न प्रतिपेदे सा समाश्वसयतोस्तयोः ।
वचस्तदा तौ कुपितौ पितरौ शपतः स्म ताम् ॥
निषादमध्ये निःश्रीके कंचित्कालं पतिष्यसि ।
अनेनैव शरीरेण स्वजातिस्मृतिवर्जिता ॥
इति शप्ता पितृभ्यां सा निषादभवनं गता ।
निषादकन्या संवृत्ता तदैव मकरन्दिका ॥
स चानुतप्य तच्छोकात्तत्पिता सिंहविक्रमः ।
विद्याधरेश्वरः पत्न्या सह पञ्चत्वमाययौ ॥
स च विद्याधरेन्द्रोभूत्प्राग्गृषिः सर्वशास्त्रवित् ।
केनापि प्राक्तनापुण्यशेषेण शुकतां गतः ॥
तथैव तस्य भार्या च सा जातारण्यसूकरी ।
सोयं शुकः पुराधीतं वेत्ति चैव तपोबलात् ॥
अथ कर्मगतिं चित्रां दृष्ट्वास्य हसितं मया ।
एतां राजसदस्युक्तां कथा चैष विमोक्ष्यते ॥
सोमप्रभश्च तामस्य सुतां युचरजन्मनि ।
प्राप्स्यत्येव निषादीत्वमागतां मकरन्दिकाम् ॥
मनोरथप्रभा तं च जातं संप्रति भूमिपम् ।
रश्मिमन्तं मुनिसुतं तथैव पतिमाप्स्यति ॥
सोमप्रभोऽपि पितरं दृष्ट्वा गत्वा तदाश्रमे ।
सांप्रतं स प्रियाप्राप्त्यै शर्वमाराधयन्स्थितः ॥
ततो येनाहमभवन्नीतस्तत्कृपयाश्रमम् ।
स मरीचिमुनिस्तत्र गृहीत्वा मामवर्धयत् ॥
जातपक्षश्च पक्षित्वसुलभाचापलादहम् ।
इतस्ततः परिभ्राम्यन् विद्याश्चर्यं प्रदर्शयन् ॥

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१ अवर्णयत्.

निषादहस्ते पतितः क्रमात्प्राप्तस्त्वदन्तिकम् ।
इदानीं च मम क्षीणं दुष्कृतं पक्षियोनिजम् ॥
इति सदसि कथामुदीर्य तस्मिन्विदुषि शुके विरते विचित्रवाचि।
सपदि स सुमनोमहीभृदासीत्प्रमदतरङ्गितविस्मितान्तरात्मा ॥
अत्रान्तरे तं परितुष्य शंभुः स्वप्ने च सोमप्रभमादिदेश ।
उत्तिष्ठ राजन् सुमनोनृपस्य पार्श्वं व्रज प्राप्स्यसि तत्र कान्ताम् ॥
मुक्तालताख्या पितृशापतो हि भूत्वा निषादी मकरन्दिकाख्या ।
आदाय तं स्वं पितरं गतास्य राज्ञोऽन्तिकं तं शुकतामवाप्तम् ॥
स्मरिष्यति त्वां तु विलोक्य जातिं वैद्याधरी सा विनिवृत्तशापा ।
अन्योन्यविज्ञानविवृद्धहर्षशोभी भविष्यत्यथ संगमो वाम् ॥
इति भूमिपतिं निगद्य तं गिरीशः स्वाश्रमगां तथैव तां च ।
अपरां स मनोरथप्रभां भगवान्भक्तकृपालुरब्रवीत् ॥
यो रश्मिमान्मुनिसुतोऽभिमतो वरस्ते
जातः स संप्रति पुनः सुमनोभिधानः ।
तत्तत्र गच्छ तमवाप्नुहि स स्वजातिं
सद्यः स्मरिष्यति शुभे तव दर्शनेन ॥
एवं ते सोमप्रभविद्याधरकन्यके पृथग्विभुना ।
स्वप्नादिष्टे नृपतेस्तस्य सदः सुमनसस्तदा ययतुः ॥
सोमप्रभं तत्र च विलोक्य संस्मृत्य जातिं मकरन्दिका स्वाम् ।
दिव्यं प्रपद्य निजं वपुस्तज्जग्राह कण्ठे चिरशापमुक्ता ॥
सोपि प्रसादाद्गिरिजापतेस्तां संप्राप्य विद्याधरराजपुत्रीम् ।
सोमप्रभः साकृतिदिव्यभोगलक्ष्मीमिवाश्लिष्य कृती बभूव ॥
स चापि दृष्ट्वैव मनोरथप्रभां स्मृतस्वजातिः सुमनो महीपतिः ।
प्रविश्य पूर्वं नभसश्चुतां तनुं मुनीन्द्रपुत्रश्च बभूव रश्मिमान् ॥
तया च संगम्य पुनः स्वकान्तया चिरोत्सुकः स प्रययौ स्वमाश्रमम् ।
ययौ स सोमप्रभभूपतिश्च तां प्रियां समादाय निजां निजं पुरम् ॥
शुकोऽपि मुक्त्वैव स वैहगीं तनुं जगाम धाम स्वतपोभिरार्जितम् ।
इतीह देहोन्तरितोपि देहिनां भवत्यवश्यं विहितः समागमः ॥
इति नरवाहनदत्तो निजसचिवाद्गोमुखान्निशम्य कथाम् ।
अद्भुतविचित्ररुचिरां शक्तियशस्युत्सुकस्तुतोष तदा ॥
॥ इति श्रीकथासरित्सागरे शक्तियशोलम्बके तृतीयस्तरङ्गः ॥

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१ हर्षे.

APPENDIX II

In this *Appendix* we have collected together from our portion of *Kādambarī* a list of Poetic Conventions (कवि-संकेत) which, though popular, are not always known to the average student. A succinct explanation of every संकेत has, of course, been stated in the 'Notes' wherever necessary but the following list will be useful in understanding at a glance all the संकेतs which *Bāṇa* has made use of in this part of the *Kādambarī*.

A संकेत is defined as 'संकेतो गृह्यते जातौ गुणद्रव्यक्रियासु च । साहित्यदर्पण XII. 5. It is a संकेत, for instance, to imagine that the 'colour' of यशस्, fame, is white. As whiteness is a sign of purity, it produces in our mind a pleasing impression. So does यशस्. Hence it is white. Similarly अपकीर्ति or notoriety is black in colour. For a detailed account of all Poetic Conventions the reader is referred to काव्यमीमांसा of राजशेखर.

Following is the list of संकेतs used by *Bāṇa* in this part of the *Kādambarī*:—

अट्टहास, the laughter of Lord *Śiva* is *white* in colour—Cf. निजाट्टहासावयवैरिव शुचिभिः मन्दाकिनीपुण्डरीकैः P 5 L. 8; also पशुपतिदक्षिणमुखहासच्छविमिव । P. 6 L. 3; also हिमहारहरहासधवलैः etc. P. 10 L. 11; also हरहसितसितस्रोतसं मन्दाकिनीम् etc. P 21 L. 10. The word is used in several places in Sanskrit literature. Cf. for instance राशीभूतः प्रतिदिनमिव त्र्यम्बकस्याट्टहासः । मेघदूत I. 58.

उदयगिरि—The mountain from where the Sun, Moon etc. seem to rise—the eastern mountain. Cf. P. 37 L. 15.

कला—'Digits' of the moon are said to be eaten up by the Sun by his सुषुम्ना ray during the latter half of every month. In the absence of any scientific explanation to the phenomenon of the 'disappearance' and 're-appearance' of parts of the moon during the latter and former half of every month, it was imagined that a ray of the Sun called सुषुम्ना swallows them up every day during the latter half of every month. This was not a poetic convention alone but also a 'scientific' convention. Modern Science has, of course, disproved this fantastic explanation of a very simple phenomenon. Cf P. 18 LL. 3-4

चकोर :—The bird chakora parallel to the Greek partridge is said to feed himself on the moon beams. Cf. अचकितचकोरचुम्बितमरिचाङ्कुरैः । Cf. also ज्योत्स्नापानमदालसेन वपुषा मत्ताश्चकोराङ्गनाः ।—विद्धशालभञ्जिका ॥ I.

चातक :—The bird *Chātaka* is said to live only on rain-drops. Cf. चातक इव कृत्वा जलमयमाहारम् । P. 2 L. 16 Cf. also सूक्ष्मा एव पतन्ति चातकमुखे द्वित्राः पयोबिन्दवः । भर्तृहरि II. 121 ; also "रे रे चातक सावधानमनसा मित्र क्षणं श्रूयतां अम्भोदा बहवो वसन्ति गगने सर्वेऽपि नैतादृशाः । केचिद्वृष्टिभिरार्द्रयन्ति धरणीं गर्जन्ति केचिद्वृथा यं यं पश्यसि तस्य तस्य पुरतो मा ब्रूहि दीनं वचः ॥ Ibid. II 51. The word चातकानन्दनः means 'rainy season'.

तपस् :—*Tapas* or Penance is white in colour. Cf. क्षीरपयोधिपयःपूरपाण्डुरेण ...तपोराशिना । P. 5 LL. 13–14.

दक्षिणेक्षणस्फुरण :—The throbbing of the right eye; this indicates some calamity in the case of women.

धर्म :—Piety or Religion is said to be white in colour. cf. धर्महृदयादिव निर्गताम् । P. 6 L. 17.

फणी :—*Phaṇi* or Serpent is said to live on air only. Cf. फणीवाभिनन्द्य जलतरङ्गवातान् ।—P. 2. LL. 13–19. Cf. also हिंसाशून्यमयत्नलभ्यमशनं धात्रा मरुत् कल्पितं व्यालानां पशवस्तृणाङ्कुरभुजः सृष्टाः स्थलीशायिनः ।—भर्तृहरि II.

मकरध्वज :—Cupid is said to have मकर as his banner P. 37, L. 23.

मद :—*Mada* or ichor or rut that exudes from the temples of elephants is black in colour. cf. तमालनीलया दिक्षदवीथ्या । P. 3 LL. 10–11 cf. also मदेन भाति कलभा प्रतापेन महीपतिः । चन्द्रालोक V. 45.

मनस् :—*Manas* or mind is said to be the 'first' sense आद्येन्द्रिय P. 23 L. 12. A human being is said to have six senses viz., mind, eyes, ears, nose, tongue and skin—of which mind is the foremost. It is the internal organ of 'perception' and 'cognition', the instrument by which objects of sense affect the soul. In the philosophy of *Naiyāyikas* it is regarded as a द्रव्य or substance and is distinct from आत्मन् or Soul—तदेव सुखदुःखाद्युपलब्धिसाधनमिन्द्रियं प्रतिजीवं भिन्नं नित्यमणु च । तर्ककौमुदी.

मनसिज :—*Manasija* or cupid is said to be 'born' in the mind. The mind of a person is first smitten by the stroke of Love or Cupid and that is why Cupid is called मनसिज, मनोभव etc.

मन्दाकिनी :—*Mandākinī* or the Celestial Ganges is said to join at the end of its course the milk-ocean (क्षीरसागर)—cf. मन्दकिनीमिव क्षीरसागरः प्रणयिनीमकरोत् । P. 14 LL. 10–11.

वसन्त :—*Vasanta* or the season 'spring' is said to be the best friend of **मदन** or cupid. cf. **हरहुताशनेन्धनीकृतमदनशोकविधुरं वसन्तमिव तपस्यन्तम्** P. 11 LL. 7–8.

वासवी दिक्—or the quarter belonging to Indra is the Eastern direction cf. **धूसरतां वासवी दिगयासीत्** । P. 37 L. 13.

वासुकि—the name of a serpent; it is said to 'reside' in the tuft of the hair of lord *Śiva*. cf. **पशुपतिजटाबन्धार्तवासुकि**...etc P. 3 L. 17.

सवितृ or the Sun is said to ride a chariot to which green horses are harnessed while traversing the sky. Cf. **हारीतहरितवाजिनि सवितरि** । P. 36 L. 18. Cf. also in **ऋग्वेद—भद्रा अश्वा हरितः सूर्यस्य । चित्रा एतग्वा अनुमाद्यासः** ॥

शशिकला—or Crescent Moon is also said to 'reside' on the head of Lord *Śiva*. Cf. **ईशानशिरःशशिकलामिवानुपजातरागाम्** । P. 8 L. 12 also **ईशानशिरः—शशाङ्कमिव धृतव्रतम्** । P. 16 L. 8.

शिव—Lord *Śiva* has three eyes—**अयुग्मलोचन** P 16 L. 9, **विरूपाक्ष**—P. 8 L. 8. In the following stanza will be found all the 'conventions' about Lord. *Śivā*, **अर्धं दानववैरिणा गिरिजयाप्यर्धं शिवस्याहृतं देवेत्थं जगतीतलं स्मरहराभावे समुन्मीलति । गङ्गा सागरमम्बरं शशिकला नागाधिपः क्ष्मातलं सर्वज्ञत्वमधीश्वरत्वमगमत्त्वां मां च भिक्षाटनम्** ॥ .

हरिण—or deer are said to love music. Cf. **प्रियगीतै......वनहरिणैः** । P. 3 LL. 8–9.

Appendix III

सुभाषितानि

१ अहो जगति जन्तूनामसमर्थितोपनतान्यापतन्ति वृत्तान्तान्तराणि ।

२ अणुरप्युपचारपरिग्रहः प्रणयमारोपयति ।

३ अहो दुर्निवारता व्यसनोपनिपातानाम् ।

४ अहो रूपातिशयनिष्पादनोपकरणकोषस्याक्षीणता विधातुः ।

५ अदूरकोपा हि मुनिजनप्रकृतिः ।

६ अयत्नेनैव खल्वपहासास्पदतामीश्वरो नयति जनम् ।

७ अतिक्रान्तान्यपि हि संकीर्त्यमानानि अनुभवसमां वेदनामुपजनयन्ति सुहृज्जनस्य दुःखानि ।

८ अचिन्त्यो हि महात्मनां प्रभावः ।

९ अनेकविधाश्च कर्मणां शक्तयः ।

१० अतिपिशुनानि चास्यैकान्तनिष्ठुरस्य दैवहतकस्य विलसतानि ।

११ आशया हि किमिव न क्रियते ।

१२ आत्मेच्छया न शक्यमुच्छ्वसितुमपि ।

१३ आपतन्ति हि संसारपथमतिगहनमवतीर्णानामेते वृत्तान्ताः ।

१४ आश्चर्यातिशययुक्ताश्च तपःसिद्धयः ।

१५ उपरतेन च सह जीवन्त्याः कीदृशी समागतिः ।

१६ एवं च नामातिमूढं हृदयमङ्गनाजनस्य ।

१७ एवं नामायमतिदुर्विषहवेगो मकरकेतुः ।

१८ कथं च तादृशानामप्राकृताकृतीनां महात्मनामवितथगिरां गरीयसापि कारणेन गिरि वैतथ्यमास्पदं कुर्यात् ।

१९ कथमप्येकस्मिञ्जन्मनि समागमो जन्मान्तरसहस्राणि च विरहः प्राणिनाम् ।

२० कालो हि गुणाश्च दुर्निवारतामारोपयन्ति मदनस्य सर्वथा ।

२१ का वा सुखाशा साधुजननिन्दितेष्वेवंविधेषु प्राकृतजनबहुमतेषु विषयेषु भवतः ।

२२ किं वा तस्य दुःसाध्यमपरम् ।

२३ क्वायं हरिण इव वनवासनिरतः स्वभावमुग्धो जनः । क्व च विविधविलासरसराशि- र्गन्धर्वराजपुत्री महाश्वेता ।

२४ क्लेशभीरुरकृतज्ञः सुखासङ्गलुब्धो लोकः स्नेहसदृशं कर्मानुष्ठातुमशक्तो निष्फलेनाश्रुपात-
मात्रेण स्नेहमुपदर्शयन् रोदिति ।

२५ चित्रं च दैवम् ।

२६ जनयति हि प्रभुप्रसादलवोऽपि प्रागल्भ्यमधीरप्रकृतेः ।

२७ तथापि सुहृदा सुहृदसन्मार्गप्रवृत्तो यावच्छक्तितः सर्वात्मना निवारणीयः ।

२८ दुरुपपादेष्वर्थेष्वयमवज्ञया विचरति ।

२९ धीरा हि तरन्त्यापदम् ।

३० धैर्यधना हि साधवः ।

३१ न हि क्षुद्रनिर्घातपाताभिहता चलति वसुधा ।

३२ (देवहतकस्य विलसितानि) न क्षमन्ते दीर्घकालमव्याजरमणीयं प्रेम ।

३३ न हि किंचिन्न क्रियते ह्रिया ।

३४ नास्ति खल्वसाध्यं नाम तपसाम् ।

३५ नास्ति खल्वसाध्यं नाम भगवतो मनोभुवः ।

३६ नायं केनाऽपि प्रतिकूलयितुं शक्यते ।

३७ प्रभवति हि भगवान् विधिः ।

३८ प्राणपरित्यागेनापि रक्षणीयाः सुहृदसवः ।

३९ प्रायेण चैवंविधा दिव्याः स्वप्नेप्यविसंवादिन्यो भवन्त्याकृतयः ।

४० प्रायेण च निसर्गत एवानायतस्वभावभङ्गुराणि सुखान्यायतस्वभावानि च दुखानि ।

४१ प्रियतमाभिसरणप्रवृत्तस्य जनस्य किमिव कृत्यं बाह्येन परिजनेन ।

४२ बलवती हि द्वन्द्वानां प्रवृत्तिः ।

४३ बलवती च नियतिः ।

४४ बहुप्रकाराश्च संसारवृत्तयः ।

४५ मूढो हि मदनेनायास्यते ।

४६ यदेदनुमरणं नाम तदतिनिष्फलम् । अविद्वज्जनचरित एष मार्गः । मोहविलसितमेतद-
ज्ञानपद्धतिरियम् । रभसाचरितमिदम् । क्षुद्रदृष्टिरेषा । अतिप्रमादोऽयम् । मौर्ख्यस्ख-
लितमिदं यदुपरते पितरि, भ्रातरि, सुहृदि, भर्तरि वा प्राणाः परित्यज्यन्ते । स्वयं चेन्न
जहति न परित्याज्याः । अत्र हि विचार्यमाणे स्वार्थ एव प्राणपरित्यागोऽयमसह्य-
शोकवेदनाप्रतीकारत्वादात्मनः । उपरतस्य तु न कमपि गुणमावहति । न तावत्तस्यायं
प्रत्युज्जीवनोपायः । न धर्मोपचयकारणम् । न शुभलोकोपार्जनहेतुः । न निरयपात-
प्रतीकारः । न दर्शनोपायः । न परस्परसमागमनिमित्तम् । अन्यामेव स्वकर्मफलपरि-

पाकोपचितामसाववशो नीयते भूमिम् । असावप्यात्मघातिनः केवलमेनसा संयुज्यते । जीवंस्तु जलाञ्जलिदानादिना बहूपकरोत्युपरतस्यात्मनश्च । मृतस्तु नोभयस्यापि ।

४७ यस्य चेन्द्रियाणि सन्ति मनो वा विद्यते यः पश्यति वा श्रुणोति वा श्रुतमवधारयति वा यो वा शुभमिदमशुभमिदमिति विवेक्तुमलं स खल्पदेशमर्हति ।

४८ स खलु धर्मबुद्ध्या विषलतावनं सिञ्चति कुवलयमालेति निस्त्रिंशलतामालिङ्गति कृष्णागुरुधूमलेखेति कृष्णसर्पमवगूहते रत्नमिति ज्वलन्तमङ्गारमभिस्पृशति मृणालमिति दुष्टवारणदन्तमुसलमुन्मूलयति मूढो विषयोपभोगेष्वनिष्टानुबन्धिषु यः सुखबुद्धिमारोपयति ।

४९ सततमतिगर्हितेनाकृत्येनापि रक्षणीयान्मन्यन्ते सुहृदसून् साधवः ।

५० सर्वथा न हि किंचिदस्य दुर्घटं दुष्करमनायत्तमकर्तव्यं वा जगति ।

५१ सर्वथा न न कंचन स्पृशन्ति शरीरधर्माणामुपतापाः ।

५२ सर्वथा दुर्लभं यौवनमस्खलितम् ।

५३ सुखमुपदिश्यते परस्य ।

५४ स्वल्पाप्येकदेशावस्थाने कालकला परिचयमुत्पादयति ।

APPENDIX IV.[1]

Additional Notes and Mythological References.

अघमर्षण—"अघं मृष्यते उत्पन्नत्वेऽपि नाशनेन कर्मांक्षमत्वात् सह्यते अनेन मृष्-ल्युट" Literally the term means 'expiatory' 'removing or destroying sin'. It is a term usually applied to a prayer repeated by the *Brāhmaṇas*. This prayer is contained in the 190th hymn in the tenth Maṇḍala of the Ṛgveda—'ऋतं च सत्यं च etc.'. The ऋषि to whom this सूक्त was revealed was अघमर्षण माधुच्छन्दस—a sage born in the family of विश्वामित्र. He is sometimes called अघमर्ण. It is believed that when this सूक्त is repeated thrice in water, the most heinous or monstrous of sins such as illicit intercourse with one's preceptor's wife, one's own mother, sister, daughter-in-law are destroyed. Cf. "सर्वैनसामपध्वंसि जप्यं त्रिष्वघमर्षणम्" अमरकोश "यथाश्वमेधः क्रतुराट् सर्वपापापनोदनः । तथाघमर्षणं सूक्तं सर्वपाप-प्रणाशनम् ।" "ऋतं च सत्यं चाघमर्षणं निरन्तरं जले जपन् सर्वपापात् प्रमुच्यते ।". *Bāṇa* has used this expression in connection with the purificatory power of *Mahāśvetā's* glances "त्वदीयावलोकनमपि सर्वपापशमनमघमर्षणमिव पवित्रीकरणायालम् ।" P. 10.

अट्टहास—A loud, boisterous laughter, a horse-laugh, usually of *Śiva*. It is here mentioned as the standard of whiteness. "निजाट्टहासा-वयैरिव.........मन्दाकिनीपुण्डरीकैः कृतार्चनम्" P. 5.

अनंग—Literally it means 'bodiless, limbless, formless or incorporeal.' It is an epithet of काम—God of love—derived from the fact that his physical body was burnt to ashes by *Śiva* with the fire in his 3rd eye. The demon तारक, son of वज्रांग and वरांगी, practised penance for ten thousand years on the *Pāriyātra* mountain. In virtue of these severe austerities he secured a very valuable boon from *Brahmā* that he would be killed only by a child seven days old. On account of the power of this boon the demon became a great nuisance to the Gods and defeated even Indra. The Gods learned that the demon would be killed by the son of *Śankara* and *Pārvatī* alone. But *Śiva* was a *Yogī* practising penance on the Himālayas and as such his mind was foreign to the affairs of

1 To prepare this appendix the प्राचीनकोश of चित्रावशास्त्री was of much help to us. We acknowledge our debt to the author.

love. At the same time the Gods could wait no longer. They, thereupon, sent Madana as their envoy to seduce the Lord's mind towards *Pārvatī* so that their deliverer from *Tāraka* may be born. The Lord, feeling that he was insulted and not tolerating this unwanted and much despised obstruction to His austerities, opened his third eye and reduced Cupid to ashes because he was impudent enough to make overtures to Him. *Rati*, the wife of *Madana*, wept bitterly over the loss of her consort. Moved with her piteous cries the Lord took compassion on her and revived her husband in a ***bodiless form***. Since then, Madana is known as **अनंग**. Subsequently, however, the Gods succeeded in inducing the Lord to marry *Pārvatī*. Soon *Skanda* was born to the divine couple and he killed the demon **तारक**, when he was only seven days old. Cf. **मत्स्यपुराण** 130–9, 146 ; and **पद्मपुराण—सृष्टिखण्ड** 42.

अप्सरस्—अद्भयः सरन्ति उद्गच्छान्ति or **अप्सु सरन्ति प्रचलन्ति याः ताः अप्सरसः ।** "**अप्सु निर्मथनादेव रसात्तस्माद्वरस्त्रियः । उत्पेतुर्मनुजश्रेष्ठ तस्मादप्सरसोऽभवन्**" **रामायण-बाल॰**. The Apsarases are a class of female divinities or celestial damsels. Originally they were water-deities but later on they came to be looked upon as residents of heaven and were regarded either as wives of the Gandharvas or the courtesans of the Gods (**स्वर्वेश्याः**). They are endowed with fascinating beauty and are adepts in the art of dancing and singing. They are very fond of bathing and can quickly change their forms. Endowed as they are with superhuman powers, they are many times successfully employed by Indra to seduce persons and sages embarking on severe austerities. Cf. "**या तपोविशेषपरिशङ्कितस्य महेन्द्रस्य सुकुमारं प्रहरणं.........सा नः प्रियसखी उर्वशी......बन्दिग्राहं गृहीता**" **विक्रमो॰** I. They are also spoken of as loving heroes who die as martyrs on the field of battle. Cf. "**परस्परेण क्षतयोः प्रहर्त्रोरुत्क्रान्तवाय्वोः समकालमेव । अमर्त्यभावेऽपि कयोश्चिदासीदेकाप्सरःप्रार्थितयोर्विवादः ॥**" R. VII–53. *Mahāśvetā* commences her story with an account of the fourteen families of these celestial damsels as originating from different sources. The passage from the *Rāmāyaṇa*, quoted above, says that the Apsarases were sprung from the ocean when it was churned (by the Gods and the demons) while the *Mahābhārata* speaks of them as the daughters of **कश्यप** and **अरिष्टा**. Cf. **आदिपर्व** 46, 49.

Amarakoṣa lays down that the word **अप्सरस्** is always to be used in the plural '**स्त्रियां बहुष्वप्सरसः स्वर्वेश्या उर्वशीमुखाः**' but this

injunction is not strictly observed as the singular, as also the form अप्सरा is to be met with occasionally. Cf. 'देवैर्मेनका नाम अप्सराः प्रेषिता नियमविघ्नकारिणी' Sak. I "एकाप्सरः"; 'अनप्सरेव प्रतिभासि" विक्रमो 1; cf. also "आपः सुमनसो वर्षा अप्सरः सिकताः समाः । एते स्त्रियां बहुत्वे स्युरेकत्वेप्युत्तरत्रयम्" शब्दार्णव.

अभिमन्यु—अभिवृद्धः मन्युः यस्य. अभिमन्यु is the name of the son of *Arjuna* and *Subhadrā* the sister of *Kṛṣṇa*. He is also known by the metronymic 'Saubhadra'. अभिमन्यु was so called because at his birth he appeared to be intrepid, heroic and long-armed. Cf. महा॰ आदि 221/. During the great Bhārata war, *Droṇa*, the commander of the forces of the Kauravas, cut off *Arjuna* the invincible hero on the side of the Pāṇḍavas, from the van of battle by a strategic diplomacy and engaged him in a fight elsewhere. The general of the Kauravas, realising that there was nobody to break through the array of the Kaurava army, arranged his forces in the peculiar 'battle-array' called चक्रव्यूह and threw the gauntlet for the Pāṇḍava warriors. *Yudhiṣṭhira*, finding that there was no other hero on his side to accept the challenge, became very uneasy. *Abhimanyu*, who had learned the art of entering the व्यूह in his pre-natal condition from *Kṛṣṇa* while it was being explained to *Subhadrā*, removed the anxiety from his mind by offering himself to break through the array with the help of his other uncles. Yudhiṣṭhira gave his consent to the lad's proposal though much too reluctantly. Accordingly he entered it triumphantly, killed many a warrior on the Kaurava side and gave much trouble for a time even to such veteran and elderly heroes as *Droṇa*, *Karṇa*, *Duryodhana* etc. Cut off as he was from *Bhīma* and others, he could not hold out for long against the united opposition and attack of the Kaurava-Warriors. The odds were certainly against this young hero and this peerless warrior of only sixteen summers was foully slain by the Kauravas. It is believed that he was the partial incarnation of *Varchā*, the son of *Soma* and was destined to die young.

Abhimanyu had two wives—वत्सला the daughter of *Balarāma* and उत्तरा the daughter of the king of the Virāṭa. The latter was pregnant when *Abhimanyu* breathed his last and gave birth to a still-born son who was later on revived by Lord *Kṛṣṇa* and named परीक्षित्. परीक्षित् was the only descendant of the

Pāndavas. It was through him that the family could continue. He was born dead as a result of the missile of अश्वत्थामन्. Cf. अभिमन्यु-तनयं च परीक्षितमश्वत्थामपावकपरिप्लुष्ट......P. 52-LL. 10-12--He succeeded *Yudhiṣṭhira* to the throne of हस्तिनापुर but was bitten to death by a snake. The Kali Age is deemed to have commenced with his reign. For अभिमन्यु and परीक्षित् cf. the following—Mbh. द्रोण० 34-49; Mbh. आ० पर्व 95, 221; Mbh. आ० 40-44. 63; आश्व० 69.

अमृत :—Nectar, ambrosia, beverage of the Gods. It is supposed to have been churned out of the ocean along with the other thirteen famous jewels. It often indicates the height of pleasure or gratification. It is repeatedly spoken of as a standard of whiteness, sweetness and coolness in Sanskrit Literature.

अरिष्टा :—The daughter of *Dakṣa Prajāpati* and *Asikni* and wife of *Kaśyapa.* The Gandharvas and the Apsarases are her progeny. *Bāṇa* says that she had six sons *Tumburu* and others of whom *Hamsa,* the father of *Mahāśvetā,* was the eldest. " अरिष्टायास्तु पुत्रस्तुम्बुरुप्रभृतीनां सोदर्याणां षण्णां ज्येष्ठो हंसो नाम....... P. 14 LL. 3-6 but other accounts say that she had more than six sons of whom *Hamsa* was one and not the eldest. It seems that *Bāṇa* had in mind only one version of the account of *Ariṣṭā.*

अरुन्धती :—न रुन्धती प्रतिरोधकारिणी—There are several versions about her parentage and family ties. Thus, according to वायुपुराण 2-9-79, 83; लिंगपुराण 1-63; 78-80; कूर्मपुराण 1-19-20, she is the daughter of *Kāśyapa* and sister of *Nārada* and *Parvata.* According to कालिकापुराण 23, she is the adopted daughter of the sage *Medhātithi,* having been produced from the ज्योतिष्टोम sacrifice which the sage was performing but भागवत (III, 24) and मत्स्य (201-30) पुराणs speak of her as one of the nine daughters of *Kardama* Prajāpati and his wife *Devahūti.* Almost all the versions agree in representing her as the wife of the Ṛṣi *Vasiṣṭha* though the circumstances leading to her marriage with the illustrious sage are differently narrated by them. In Hindu mythology she is extolled to the skies, having been regarded as a specimen of conjugal excellence and wifely devotion and chastity and so is invoked by the bridegroom in the nuptial ceremonies. On account of these virtues of hers she is ranked among the सप्तर्षिs and is venerated and praised along with the other constituent planets of the *Ursa Major.* She acted as the guardian of *Sītā*

when she was abandoned by *Rāma*. It is believed that the morning star personified by *Arundhati* is not seen by those whose doom is impending "न पश्यति सनक्षत्रां यस्तु देवीमरुन्धतीम्। ध्रुवमाकाशगङ्गां च तं वदन्ति गतायुषम्॥"

अर्जुन—Name of the third Pāṇḍava, son of *Kunti* by Indra. He was so named because he was 'pure in actions' "पृथिव्यां चतुरन्तायां वर्णो मे दुर्लभः समः। करोमि कर्म शुद्धं च तेन मामर्जुनं विदुः।" He is known as ऐन्द्रि, पार्थ, गुडाकेश, सव्यसाचि, धनंजय, फाल्गुन, जिष्णु, श्वेतवाहन, गाण्डीविन् etc. He learned the difficult art of archery from *Droṇa* and owing to his mastery and craftsmanship in it he became the most favoured pupil of his preceptor. It is by his skill in archery that he won *Draupadī* for himself and his brothers. One day while *Yudhiṣṭhira* and *Draupadī* were having a private conference in the आयुधागार, he met some Brāhmaṇas at the gate, who had come to lodge a complaint with the king that the sacrificial cows were stolen away. *Arjuna* assured them of his protection, went to the आयुधागार to take his missiles and weapons, fought with the miscreants and restored to the Brāhmaṇas their lost property. In going to the आयुधागार and disturbing युधिष्ठिर and *Draupadī* in their talks, he committed a transgression though it was an involuntary one. Cf. Mbh. आ. 214. As settled among the brothers, he had to go on a temporary exile during which he visited the subterranean world and married the *Nāga-princess Ulūpī* by name. In the course of his pilgrimage to different places he came to Maṇipura where he fell in love with चित्रांगदा, the daughter of चित्रवाहन, the king of Maṇipura. He requested the king to give his daughter in marriage to him and the king did so on the condition that the son born to her would stay with him. *Arjuna* agreed, married the princess, stayed in the capital for three years and a son, who was named बभ्रुवाहन afterwards, was born to the the pair. During the great Bhārata war *Arjuna* vanquished many redoubtable warriors on the Kaurava side and was mainly responsible for the success of the Pāṇḍavas. At the conclusion of the war, *Yudhiṣṭhira* was formally installed on the throne. *Yudhiṣṭhira* resolved to perform the अश्वमेध and the horse was let loose with *Arjuna* as its guardian. It was challenged at various places by many kings and warriors who had, however, to yield to *Arjuna* and acknowledge the sovereignty of *Yudhiṣṭhira*. When the horse came to Maṇipura, *Babhruvāhana*, his son, came

out to receive his father but was aptly rebuffed by the latter for not challenging him as every क्षत्रिय is expected to do. *Ulūpī*, who had come there, also persuaded her step-son to fight with *Arjuna*. A terrific battle ensued between the father and the son: the latter killed the former and committed suicide. चित्रांगदा wept bitterly over her loss and blamed *Ulūpī* who was chiefly responsible for the calamity. *Ulūpī*, thereupon, brought her husband to life by a charm. It is this story that is referred to in our portion—" अर्जुनं चाश्वमेधतुरगानुसारिणमात्मजेन बभ्रुवाहननाम्ना समरशिरसि शरापहृतप्राणमुलूपी नाम नागकन्यका सोच्छ्वासमकरोत् । " P. 52-LL. 8-10

Having roamed over the whole of the continent, the horse returned with *Arjuna* loaded with spoils and tributes from the kings who had become the vassals of *Yudhiṣṭhira*. The horse-sacrifice was duly performed.

अश्वत्थामन्—अश्वस्येव स्थाम बलं यस्य । अश्वत्थामन् is the name of the son of *Droṇa* and *Gautamī Kṛpī*. He was so named at the instance of a divine voice because on his birth, he neighed like the heavenly horse उच्चैःश्रवस् and shook the three worlds. Cf. "अश्वस्येवास्य यत्स्थाम नदतः प्रदिशो गतम् । अश्वत्थामैव बालोऽयं तस्मान्नाम्ना भविष्यति " ॥ द्रोण॰ 196—He was a celebrated hero on the side of the *Kauravas*, who combined in himself the Brahmanical traits of saintliness and austere penance with the bravery and might of the Kṣatriyas. He was fiery-tempered, easily susceptible to provocation, valiant and was looked upon as a partial incarnation of *Rudra*. द्रोण॰ 201—Though a great admirer of the *Pāṇḍavas* he remained true to his salt and helped the Kauravas with all his might by killing great heroes in the camp of the Paṇḍavas. His altercation with *Karṇa* over the question of the nominee for the generalship of the Kaurava army after *Droṇa* elucidates practically all the traits of his character. For this Cf. वेणीसंहारं III—Towards the end of the epic war, *Duryodhana* fatally wounded and disabled in his fight with *Bhīma*, invested him with the robes of the general. One day at night, while he, *Kṛpācārya* and *Kṛtavarmā* were resting under a tree, he saw an owl raiding the nest of a crow and devouring the young ones inside. Realising the moral of this apparently trifling incident, he, in spite of the expostulations of his companions, attacked the slumbering camp of the Pāṇḍavas (fortunately the Pāṇḍavas were away from their camp), stabbed धृष्टद्युम्न (who

had brutally murdered his father), slew the five sons of *Draupadī* and massacred all the other warriors in the camp; he ran to inform *Duryodhana* of what he had done for him. The Kaurava king died in peace on learning this news comfortable to him even in his violent tortures. The next morning *Draupadī*, knowing of her great loss, clamoured for the head of the murderer but consented to forego her demand provided she would have the pleasure of seeing on the person of युधिष्ठिर the precious jewel that अश्वत्थामन् wore on his head. *Bhīma* pursued अश्वत्थामन्; *Arjuna* fearing that his brother would not withstand the power of the missiles of the Brāhmaṇa-warrior, met him (अश्वत्थामन्) in a combat which, with the missiles and counter-missiles used by the two great warriors, even threatened to burn the three worlds. To avoid this dire calamity व्यास intervened and persuaded अश्वत्थामन् to part with the jewel. Cf. Mbh. सौप्तिकपर्व 5, 8, 9, 11. अश्वत्थामन् is one of the seven चिरंजीविन्s—'The immortals' Cf. "अश्वत्थामा बलिर्व्यासो हनुमांश्च बिभीषणः । कृपः परशुरामश्च सप्तैते चिरजीविनः ॥" The synonyms of अश्वत्थामन् are द्रौण, द्रौणायन etc.

आञ्जन :—An epithet of *Māruti*; son of *Añjanā*. In her former birth *Añjanā* was a celestial nymph by name *Puñjakasthalī* but she was cursed to be born on earth. In her life on earth she became the daughter of a monkey named *Kunjara* and wife of another monkey chief named *Kesarin*. One day while she was seated on the summit of a mountain, her upper garment was displaced by the wind who being enamoured of her charms assumed a human form and expressed his desire to co-habit with her. She implored the god not to violate her chastity to which he gave his consent and disappeared saying that since his desire was fixed on her, she would deliver a son as powerful as himself (in strength and lustre). In due course *Añjana* gave birth to a son who was named *Māruti* because he was the son of *Māruta*. According to स्कन्दपुराण II-40, *Añjanā* practised severe austerities for one thousand years whereafter *Vāyu* revealed himself to her and assured her that her desires would be fulfilled on the 15th day of the month of Chaitra. Through the favour of the same god, she delivered a son on that day, who was afterwards named *Māruti*.

उत्तरा :—Name of the daughter of विराट and wife of *Abhimanyu*. In virtue of their agreement with the Kauravas, the Pāṇḍavas had to pass one year incognito. They decided to spend it at the Court of

Virāṭa and repaired to it assuming different forms. *Arjuna* disguised himself as a eunuch and gave his name as *Bṛhannalā*. He was asked to wait upon the princess of *Virāṭa* country viz. *Uttarā*. During his stay there, *Arjuna* initiated the princess into the art of dancing and singing. The news about the incognito residence of the Pāṇḍavas at the court of *Virāṭa* reached *Duryodhana* and the latter attacked the country of *Virāṭa* with a powerful army and stole away the cows of the king. *Arjuna*, however, defeated the forces of the Kauravas and restored the cows to the king. On account of this feat of *Arjuna*, *Virāṭa* was much pleased with him and offered his daughter *Uttarā* in marriage to him. But *Arjuna* declined since he had accepted her as his pupil and his relations with her were of a sacred character. He, however, gave his consent to the proposal of the marriage of the princess with his son *Abhimanyu*, Cf. also the note on **अभिमन्यु**. For references to *Uttarā* in the Mbh. see **विराटपर्व** 11-18 ; **सौप्तिकपर्व** 15-31.

उलूपी :—Name of a *Nāga*-princess whom *Arjuna* married. See note on *Arjuna*.

उज्जयिनी—Also known as **अवन्ती** is the capital of the **अवन्ती** country. "According to Hemacandra this country is synonymous with *Mālvā* or the modern *Mālavā* but the latter country covered in ancient times, as now, a wider area than *Avanti*......In the Mbh. *Avanti* appears to have extended on the south to the banks of the *Narmadā* and on the west probably to the banks of the *Myhe* or *Myhi*". **उज्जयिनी** or the modern *Ujjain* is reckoned to be one of the seven sacred cities to die at which is considered to be a means to secure eternal bliss or happiness. Cf. **अयोध्या मथुरा माया काशी काञ्ची अवन्तिका । पुरी द्वारावती चैव सप्तैता मोक्षदायिकाः ॥** *Ujjain* stands on the road leading from the busy ports of the west coast to the markets of the interior and combines the advantages of a favourite place of pilgrimage with those of a great commercial depot. This city was recognised as the head-quarters of Indian astronomy and as the first meridian from which longitudes were computed. The famous observatory of Ujjain, even today, stands proudly, indicating India's ancient glory. In ancient days **उज्जयिनी** was also the capital of **विक्रमादित्य**.

कमलयोनि—An epithet of *Brahmā*, the lord of creation. He is so called because in the mythology he is spoken of as having

been sprung from the lotus shooting up from the navel of Lord *Viṣṇu*. Cf. मत्स्यपुराण 169-2; महा० वनपर्व 273, 45. Originally he had five heads but now he is represented as the four-faced deity because one of his heads was cut off by *Śiva* with the ring-finger or burnt down with the fire of His third eye. The accounts of creation differ widely from one another but in almost all of them *Brahmā* is said to be the progenitor of all the worlds. In the mythology he is said to have created the worlds by an illicit connection with his own daughter *Saraswati*. *Brahmā* is known by various other epithets most of which have a reference to his birth from the lotus of *Viṣṇu*.

कलशयोनिः—One of the epithets of the sage अगस्त्य or अगस्ति who is much esteemed in the *Paurāṇic* as well as in the pre-*Paurāṇic* literature. He is also known as मैत्रावरुणि, कुम्भजन्मन्, घटोद्भव, etc. All these names as also the derivation of अगस्त्य (अगः कुम्भः तत्र स्त्यानः संहत इति अगस्त्यः,) are derived from the mythical account of his birth. *Mitra* and *Varuṇa* saw the celestial nymph *Urvaśī* at a sacrificial session. They were much fascinated by her charm; their seed fell at her sight. A part of it dropped into a pitcher and the remainder into water. From the former अगस्त्य was born and from the latter वसिष्ठ. Cf. मत्स्यपुराण 61-201; पद्मपुराण—सृष्टिखण्ड 22; महा० वन० 98, शा० पर्व 344 etc. Many stories are told to indicate his possession of mystic powers. He humbled the much-conceited *Vindhya* mountain by making him prostrate before him when it threatened to touch the solar disc and cover it up. (विंध्याख्यं नगं अस्यति or नगं विन्ध्याचलं स्त्यायति स्तम्नाति इति अगस्त्यः।). Cf. also Mbh. वन. 104. He is also said to have swallowed up in but one mouthful the whole of the ocean in order to assist *Indra* and the Gods in their fight against the *Kāleyas*.. These demons concealed themselves in the waters of the ocean and menaced the Gods in more ways than one. It was because of this great feat of *Agastya* that these demons were routed by *Indra*. When after the fight *Agastya* was requested to restore the ocean in its original size, the sage told the Gods that he had fully digested it. He is therefore known as पीताब्धि, समुद्रचुलुक etc. Cf. पद्मपुराण-सृष्टिखण्ड 19 and Mbh. वन० 105. It is this legend that *Bāṇa* has referred to in "येन प्रलयवराहघोणाभिघातभीता भूतधात्री कलशयोनिपानपरिकलितसकलसलिलं सागरमवतीर्णा । P. 1 LL. 15-16. According to another legend he cursed king

Nahuṣa to be a serpent. Cf. महा० अनु० I-57 स्कन्दपुराण I-i-15. In the *Rāmāyaṇa* this sage अगस्ति is extolled much. It was he who kept under control all the evil spirits of the south and consumed the राक्षस *Vātāpi* by name and burnt to death his brother. *Agastya* is particularly worshipped in the south.

कार्तिकेय—कृत्तिकानां अपत्यं इति कार्तिकेयः also known as स्कन्द, अग्निभू, गङ्गापुत्र, षडानन, षण्मुख, शरजन्मन्, क्रौञ्चारि, क्रौञ्चदारक, सेनानी, तारकजित् the first six of which names have a reference to the circumstance about his birth and the last four are derived from his exploits. *Indra* apprehending that the son of *Śiva* and *Pārvatī* would be more than a match for him and would perhaps usurp his throne deputed *Agni* to disturb the divine couple in their privacy. As a result a part of the seed of *Śiva* fell upon the ground, which *Agni* was asked to bear lest he would be cursed. *Agni* unable to sustain the power of the वीर्य cast it into the Ganges who transferred it to the six *Kṛttikas* while they were enjoying a plunge into its waters. Each one of the six *Kṛttikas* conceived and brought forth a son. These six sons were combined together to form one child of a superhuman form of six heads, twelve hands and an equal number of eyes. According to another version Ganges cast the seed of *Śiva*, into a thicket of reeds which conceived and delivered a son. Hence the boy was known शरजन्मन्. As *Kārtikeya* was born of the fallen seed of *Śiva*, he is called स्कन्द. He was chosen the general of the gods in their fight against the most powerful demon तारक whom he killed. Hence he is called सेनानी, तारकारि or तारकजित्. Another exploit of his was that he pierced the क्रौञ्च mountain. Hence his epithet क्रौञ्चारि or क्रौञ्चदारक. The peacock is his vehicle. Cf. "षण्मुख-शिखण्डिशिखाचुम्बिभि......" P. 3 L. 14.

Being fondled too much by *Pārvatī*, *Kārtikeya* at first pursued a licentious conduct and continued outraging the modesty of the wives of the gods. Owing to the complaints from the goddesses, *Pārvatī* had to intervene and there followed a complete re-action. *Kārtikeya* took a vow of looking upon all the women as his mothers and even went to the length of cursing the woman who would visit his temple, to be a widow for her seven succeeding lives. It is on account of this curse pronounced by him on woman-kind that Hindu ladies—married or unmarried—shun the sight of this six-faced God. Cf. also the note on अनङ्ग above.

कैलासश्रियमिव दशमुखोन्मूलनक्षोभनिपतिताम्—P. 6-LL. 12-13.

Here is to be found an allusion to the following mythological account. *Rāvaṇa*, the ten-headed demon, son of *Viśravas* and *Keśini* (or *Kaikasi*) and hence half-brother of *Kubera*, became arrogant and tyrannical on the strength of a boon granted to him by *Brahmā* whom he propitiated by austere penance for ten thousand years and by the offerings of the nine out of his ten heads. (It appears that these heads were subsequently restored to him by the same God). He subdued all the gods and made them his servile followers. Some even acted as his domestic servants. In course of his wandering his aerial car was damaged near *Śaravana* which lay in the vicinity of *Kailāsa* (the abode of Lord *Śiva*). He was forbidden to enter it by *Nandī* who was guarding its entrance. The haughty demon was much annoyed at this obstruction and tried to uplift the Kailāsa mountain. (According to another version, *Rāvaṇa* was on his periodical visit to Lord *Śiva* whose devotee he was. *Nandī* prevented him from entering the abode of *Śiva* as the Lord was enjoying *Pārvatī's* company. Much enraged at this sudden obstruction the demon tried to uproot the mountain itself with his fingers). *Śiva* was disturbed and pressed the mountain with his thumb so hard that *Rāvaṇa's* fingers were almost crushed beneath the weight. *Rāvaṇa* thereupon, praised *Śankara* with the recitation of the Sāma Veda for one thousand years: the God was pleased with him and released him from his painful torments. It was *Śankara* who gave him the name *Rāvaṇa* because he hymned Him loudly. Cf. *Rāmāyaṇa* उत्तरकाण्ड 16.

गणपति—Name of the son of *Śiva* and *Pārvatī* (according to another account of *Pārvatī* alone as he was fashioned out of the ointment which *Pārvatī* had applied to her body. Cf. पद्मपुराण सृष्टिखण्ड 43, स्कन्दपुराण VII-1-38, मत्स्यपुराण 153). He is the God of wisdom who removes all the obstacles in the path of the worshipper and is therefore invoked before any religious ceremony is commenced. He is represented as riding a mouse and has the head of an elephant with a single tusk and a big belly. Several legends are told to explain how he came to possess the elephant's head with but one tusk. *Pārvatī* was enjoying at bath and *Gaṇapati* was asked to guard the entrance to her bath-room. *Gaṇapati*, true to his duties, did not allow even *Śiva* to enter. A fight ensued between the two, in which *Śiva* cut off the head of *Gaṇapati* but later on, at the request of *Pārvatī*, fitted the head of Indra's elephant instead. *Gaṇapati* however lost one of his tusks in his skirmish with

Paraśurāma whose entrance into *Śiva's* inner apartment was opposed by him. Hence he is known as एकदन्त, एकदंष्ट्र, गजानन etc. The God is a great lover of सिन्दुर because it represents the blood of सिन्दुरासुर whom he killed and whose blood he applied to the whole of his body. *Vyāsa*, the author of the Mbh., secured this God as a scribe to write to his dictation on the condition that the dictation would be a non-stop affair. It is believed that the several knotty or intricate points that we often come across in the body of the 'Great Epic' were purposely designed by *Vyāsa* because he wanted a breathing space for himself and at the same time to keep his scribe busy solving those several intricacies till he was able to proceed ahead. Cf. Mbh. आदिपर्व I–112. It is supposed that the सूक्त 'गणानां त्वा' etc. (Rv. II—23—1) was composed in honour of this God. This is, however, doubtful. It can only be said that the origin of the Paurāṇic conception of *Gaṇapati* dates back to Ṛgvedic times.

च्यवन—Also च्यवान (Cf. Rv. X.—19) the name of one of the most celebrated sages of the *Bhṛgu* family. *Pulomā*, the wife of the *Ṛṣi Bhṛgu*, delivered a son rather prematurely being overcome with fright at the sight of the demon *Puloma* (or) *Damana* (according to पद्मपुराण पातालखण्ड 14) who entered the retreat of *Bhṛgu* while the latter was away for his bath and who tried to abduct her being charmed at her personal grandeur. The demon was, however, burnt to death by the child and *Pulomā* safely returned to the hermitage with her son. The boy was thereupon named च्यवन (or च्यवान). Cf. Mbh. आदिपर्व 4, 6; 67. च्यवन practised severe austerities for a number of years, as a result of which he became old and emaciated and looked haggard and ugly. Owing to some negligence on the part of king Śaryāti who was recreating himself in the forest where च्यवान was practising penance, the sage was much enraged and tormented the king by stopping his urine. The king craved his favour and the fiery sage agreed to cure him of his troubles only if he would give his charming daughter *Sukanyā* in marriage to him. The king had to give his consent and the lovely *Sukanyā* was married to this sage far advanced in age. Once the *Aświns* chanced to see this lady and being much fascinated with her loveliness requested her to elope with them but with the power of her chastity she not only made the divine physicians withdraw

their silly proposal but forced them to make her husband young, and gay. They did so. In order to return his obligations towards them he offered oblations for the first time to the twin-gods at the sacrifice of his father-in-law, though these gifts were opposed by *Indra*. The episode of the gift of youth to च्यवन by the *Aświns* is referred to in the RV. I—112-6; 4, 10; 117-13; V—74-5 and also in the Śatapatha Brāhmaṇa IV. The later version of this episode is nothing but an amplification of the Vedic account. *Aurva* and *Pramiti* were his sons (cf. Mbh. आदिपर्व 4-6, 67) and *Ruru* (the son of प्रमिती) his grandson (cf. ... च्यवनस्य नप्ता प्रमितितनयो मुनिकुमारको रुरुर्नाम......P. 52 LL. 7-8.)

जयद्रथ:—Son of वृद्धक्षत्र and king of the Sindhu, Sauvīra and the Śibi countries. He was the brother-in-law of *Duryodhana*, having married दुःशला his sister. While out a-hunting in the काम्यकवन (where the Pāṇḍavas had taken their abode during their forest-life) he chanced to see *Draupadī* all alone in the hermitage (the Pāṇḍavas were away on a hunting expedition) and entertaining an evil desire for her asked her to elope with him. She flatly refused. जयद्रथ felt that he was insulted, seated her on his chariot per force and drove at full speed. On their return the Pāṇḍavas came to know of this, pursued जयद्रथ, met him in a deadly combat, subsequently captured him and released *Draupadī*. He was brought before *Yudhiṣṭhira* hand-cuffed, made to acknowledge the over-lordship of the Pāṇḍavas and was allowed to go after having been subjected to many insults and humiliations. Since that time जयद्रथ came to hate the Pāṇḍavas. In the great war he joined the Kauravas and was mostly instrumental in hastening the death of *Abhimanyu* the young heroic son of *Arjuna*. (Cf. note on अभिमन्यु above). *Arjuna*, on knowing this, took the vow of killing जयद्रथ before the sun set the next day and carried it out only through the diplomacy of Lord *Kriṣṇa*.

त्रिपुरारि:—त्रिपुरारि, त्रिपुरान्तक, त्रिपुरदहन, त्रिपुरद्विष, त्रिपुरहर are all epithets of Lord *Śiva*. त्रिपुरs are the cities of gold, silver and iron built by मयासुर through the favour of *Brahmadeva*, in the sky, air and earth respectively and presented by him to the demons ताराक्ष (son of तारकासुर), कमलाक्ष and विद्युन्माली. While presenting these cities to these demons *Mayāsura* had warned them to behave themselves and not to trouble the Gods. But this wise counsel failed to impress the wicked demons and they pursued such

activities as were hostile to the gods. Owing to this continued menace, the gods requested *Śankara* to destroy the demons and *Śiva* not only killed them but burnt down the three cities as well.

दक्ष—Name of a celebrated *Prajāpati* and the chief patriarch of mankind. He is known to be the father of many daughters, twenty-seven of whom were married to the Moon (thus becoming the twenty-seven lunar mansions) and thirteen more were offered in marriage to *Kaśyapa*. The union of these thirteen daughters of *Dakṣa Prajāpati* with *Kaśyapa* produced the gods, the demons, the human beings and the animals. Thus *Kaśyapa* and the daughters of *Dakṣa*, whom he married, bear a great share in the important work of creation.

Once the other *Prajāpatis* were performing a sacrifice for the creation of the universe, when there came this *Dakṣa Prajāpati*. All the other gods but *Śankara* and *Brahmā* paid their respects to him. *Dakṣa* felt himself insulted by his son-in-law *Śiva* and in order to retaliate he performed a sacrifice where he not only did not invite *Śiva*, the chief of gods, and his daughter *Satī* but did not even care to inform them. *Satī* came to know of the festivities at her father's place from the gods who were returning to their heavenly abodes after receiving their share in *Dakṣa's* sacrifice. *Satī*, thereupon, implored her husband to go to the sacrifice but the god refused. *Satī* went there alone and though she was cordially received by her mother and sisters, she was greatly insulted by her father. Not being able to put up with those humiliations, she threw herself into the fire and thus perished. When *Śiva* came to know of this tragedy, He was much provoked. He pulled off a hair from his matted tresses, dashed it vehemently on the ground, created a fiery and ferocious demon from it and despatched him to the scene of *Dakṣa's* sacrifice to destroy it. He came there accompanied by many demi-gods, routed the gods and the officiating priests, destroyed the sacrifice and even killed *Dakṣa* himself. According to another account, it was *Śankara* who destroyed the sacrifice and slew *Dakṣa* who was running away assuming the form of a deer. *Śiva* restored him to life and the latter thereafter acknowledged the supremacy of the God.

Dakṣa is also referred to in the Vedic Literature. Cf. RV. X–72–4–5. In the *Śatapatha Brāhmaṇa* II–iv–4–1 it is said that *Dakṣa Prajāpati* performed a sacrifice for the achievement of progeny and

prosperity. This sacrifice came to be called दाक्षायण or वसिष्ठयज्ञ, (*Vasiṣṭha* being another name for *Dakṣa*).

दुःशला—Name of the only daughter of धृतराष्ट्र, given in marriage to *Jayadratha*. (Cf. note on *Jayadratha*.)

नलकूबर—Name of one of the two sons of *Kubera*, the other being *Maṇigrīva*. Once *Nalakūbara* and his brother, completely lost to all civility owing to the intoxication brought on them by heavy drinking, insulted *Nārada*, while they were sporting in the waters of the Ganges with their beloveds. *Nārada* with a desire to teach them a lesson cursed them to be trees for a hundred years. Soon they were metamorphosed into that form but owing to the favour extended to them by the Muni they could retain their consciousness even in that inanimate condition. They were restored to their original status by Lord *Kriṣṇa* whose followers and devotees they became subsequently. *Nalakūbara* was a very handsome youth and he is often recognised as the standard of manly beauty.

परीक्षित्—Name of a King, son of *Abhimanyu* and grand-son of *Arjuna*. When out a-hunting in the forest, he felt thirsty. While searching for water, he came to the hermitage of the Ṛsi *Śamika* and requested the sage to give him water to drink. The sage, being lost in meditation, did not hear him. *Parīkṣit* was much exasperated at this very cold reception and not being able to control his temper, he tied a dead serpent round the sage's neck. *Śṛngin*, the son of *Śamika* came to know of this and pronounced a curse on the person who had done the mischief that he would be killed by *Takṣaka* acting under his orders. In spite of the many precautions that *Parīkṣit* took to prevent the operation of this curse, the king died of a snake-bite, leaving his kingdom to his son *Janamejaya*. Cf. Mbh. आदिपर्व 40–44 ; 49–51. Cf. also the note on अभिमन्यु.

पांडु—Name of the father of the *Pāṇḍavas* and king of Hastināpura. *Vicitravīrya*, the son of *Śantanu* died without leaving a male issue to continue his line. His mother *Satyavatī* permitted his widow *Ambālikā* to resort to the niyoga system and produce a son from her (elder) brother-in-law *Vyāsa*. She did so and delivered a son who was named *Pāṇḍu* because his mother turned absolutely pale at the sight of *Vyāsa* who had purposely

assumed an ugly appearance when in private with her. Cf. "यस्मात्पाण्डुत्वमापन्ना विरूपं प्रेक्ष्य मामिह । तस्मादेव सुतस्ते वै पाण्डुरेव भविष्यति ॥" *Pāṇḍu* was brought up by *Bhīṣma* and also initiated into all the arts by him. Cf. Mbh. आदिपर्व I–130; 63; 64–155; सभापर्व 8–25; विराटपर्व 53–17; आदिपर्व 118–18–20. *Pṛthā* (or *Kunti*) the daughter of कुन्तिभोज chose him as her husband in the ceremony of स्वयंवर arranged by her father. Later *Pāṇḍu* also married *Mādrī* the princess of the Madra country at the request of *Bhīṣma*. Cf. Mbh. आदिपर्व 121–122. He could not however produce progeny by himself because of the curse pronounced on him by the sage किंदम. The latter, assuming the form of a deer, was having *tete-a-tete* with a female deer, when *Pāṇḍu* who was hunting for game in the forest, disturbed him by shooting an arrow at him, thinking that it was a deer (and not a sage masquerading as a deer). The sage, thereupon, cursed him that he would meet his doom under similar circumstances. Cf. Mbh. आदिपर्व 123–7. In virtue of this curse he allowed his two wives to produce sons with the use of a charm they had acquired from the sage *Durvāsas*. *Kunti* gave birth to *Yudhiṣṭhira, Bhīma* and *Arjuna* and *Mādri* to *Nakula* and *Sahadeva*.

Once during spring he was roaming in the forest with his wives. The forest which was in full bloom excited his passion and he, forgetting all about the curse he was suffering from, tried to embrace *Mādrī* who was following immediately behind him but fell dead in her arms because of the curse he was labouring under. Cf. Mbh. आदिपर्व 134; 136.

पृथा—Name of कुन्ति daughter of शूरसेन, later adopted by कुन्तिभोज. Cf. भागवत 9–24, 39 and पद्मपुराण—सृष्टिखण्ड 13. Cf. also note on *Pāṇḍu* above.

प्रमद्वरा—Name of the daughter of *Menaka* and the Gandharva *Visvāvasu*. She was brought up by the Ṛṣi *Sthūlakeśa* in his hermitage and was married to the ascetic-youth *Ruru* the son of the *Bhārgava Pramiti* and the nymph *Ghṛtācī*. While asleep *Pramadvarā* was bitten by a snake and she succumbed to the poison. *Ruru*, however, revived her by offering half of his life to her. Since then he started killing every serpent that he came across, without considering whether it was poisonous or harmless. While

out to kill the serpent *Dunḍubha* (who was none else but the sage सहस्रपात् undergoing a curse) he was told by him to kill only those serpents which were deadly. The sage सहस्रपात् recovered his former condition at the sight of *Ruru*. Cf. Mbh. आदिपर्व 8–2; 13; अनुशासनपर्व 8–65 and also the note on च्यवन.

बभ्रुवाहन :—Name of the son of *Arjuna* and *Citrāṅgada* the daughter of चित्रवाहन king of Maṇipura. Read the note on *Arjuna*. Cf. Mbh. आदिपर्व 3–81; 237–34; आश्वमेधिकपर्व 79–81; 89–1.

भृंगिरिटि :—or भृंगरिटि or भृंगेरिटि. Some take this as one word while others split it into two भृंगिन् and रिटि. They are the names of two of the several attendants of Lord *Śiva*. They are said to be very deformed.

मेरु :—Name of a fabulous mountain round which all the planets are said to revolve. This forms the centre of several द्वीपs or divisions of the terrestrial world. The mythological accounts do not agree as regards the exact number of these द्वीपs. According to some they are four but others increase their number to seven, nine and sometimes even to thirteen. Almost all these accounts agree in stating that these divisions are situated round the mountain *Meru* like the petals of a lotus flower and each of them is separated from the others by a vast ocean. The mountain *Meru* is said to abound in gold and gems.

रुरु :—See udder प्रमद्वरा.

वराहघोणाभिघातभीता भूतधात्री......P. 1–LL. 15–16.

The myth that forms the basis of this observation of the author can be summarised as follows. *Hiraṇyāksha*, son of *Kaśyapa* and *Diti* and twin brother of the notorious demon *Hiraṇyakaśipu*, became insolent through the power of a boon secured by him from *Brahmā*. He oppressed the Gods and put them to flight. He fought with *Viṣṇu* and feeling that he would be defeated by the God, he seized upon the earth and entered the ocean along with it. *Viṣṇu* assumed the form of a boar, killed the demon and lifted up the earth. It should be noted that the earth did not enter the waters of the ocean of itself, being afraid of the blows from the snouts of the Primordial Boar as *Bāṇa* would have us to believe but she was carried into the ocean per force by the demon and it was this demon she was afraid of. The wild Boar, on the contrary, saved her. *Bāṇa* has lost sight of this Paurāṇic

story in the height of his imagery to show the excellence of the vast lake over the unfathomable ocean.

सांदीपनि :—Name of a Brāhmaṇa-sage belonging to the Kāśya family and tutor of *Krisṇa* and *Balarāma*. He taught *Krisṇa* and his brother the four Vedas, the Upaniṣads, the secret of Dhanurveda, political science and the sixty-four lores. At the end of their course of studies he asked *Krisṇa* to restore to him his son *Datta* by name who was kidnapped by a demon and kept underneath the waters, so that his students may pay off the preceptor's fees. *Krisṇa* promised to do so, entered the ocean and brought him back to his father. According to another account *Krisṇa* restored the son to his father from the abode of *Yama*. It is this account that *Bāṇa* alludes to in **उज्जयिन्यां सांदीपनिद्विजतनयमन्तकपुरादपहृत्य त्रिभुवनवान्दितचरणः स एवानीतवान्** P. 52 LL. 12–13. *Sāndīpani* was the resident of Ujjain. Cf. Viṣṇu Purāṇa V–1; **भागवत** 3–3–2; 10–45–31; **पद्मपुराण उत्तरखण्ड** 246.

KPH